

UNRESTRICTED PUBLIC SALE OF IMPORTANCE
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH, NEW YORK

THE EXTENSIVE AND VERY VALUABLE
COLLECTION OF
ARTISTIC ANTIQUE PROPERTY
BELONGING TO
THE WELL-KNOWN CONTINENTAL ART CONNOISSEUR AND EXPERT
HENRI S. DE SOUHAMI
OF PARIS

TO BE SOLD DURING THREE AFTERNOON SESSIONS
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, NOVEMBER 5TH, 1921

AND CONTINUING UNTIL THE DAY OF THE SALE

THE VERY VALUABLE

ARTISTIC ANTIQUE PROPERTY

BELONGING TO

THE CONTINENTAL CONNOISSEUR AND EXPERT

HENRI S. DE SOUHAM

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF THURSDAY, FRIDAY AND SATURDAY

NOVEMBER 10TH, 11TH AND 12TH

BEGINNING EACH AFTERNOON AT 2.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
EXTENSIVE AND VERY VALUABLE
ARTISTIC ANTIQUE PROPERTY
BELONGING TO THE CONTINENTAL CONNOISSEUR AND EXPERT
HENRI S. DE SOUHAMI
OF PARIS
DISCONTINUING HIS NEW YORK BRANCH

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ON THE AFTERNOONS HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1921



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

MAR 27 1922

THE DE SOUHAMI COLLECTION

Among the notable continental Art Connoisseurs and dealers, Mr. H. S. de Souhami, of Paris, holds a prominent place. For many years he has made a specialty in the hand-woven arts, mainly tapestries, petit-point, gros-point, and other needlework. It was Mr. Souhami who, about twenty years ago, introduced in the United States the beautiful old needlework which is now so eagerly sought and appreciated not only in this country but in France and England as the height of household adornment.

A great lover of hand-woven art, Mr. de Souhami has collected some of the most interesting and curious specimens, ranging from the sixteenth to the eighteenth century, and it has been one of his great pleasures to adapt some of them to old original frames, of which Mr. de Souhami has also gathered an interesting ensemble.

During many past years, he secured fine examples from notable French collections, such as: Comte Alfred d'Anoville, Duchesse de la Rochefoucault, Comtesse de Galard, Comte Armand du Gault, Château de Mortefontaine, Château des Merantais, Château de la Rance, and only recently he purchased the contents of the Château de Lostanges, near Pau, the property of Comte de Gontaut Biron, thereby bringing his collection to such a degree of efficiency as to safely say that it is one of the finest collections of needlework and tapestry furniture heretofore offered at Public Sale.

Having been compelled to vacate his premises, last year, at 569 Fifth Avenue, Windsor Arcade (the building having been demolished), Mr. de Souhami decided to give up his New York branch altogether, and has consigned to the American Art Association, to be sold at unrestricted public sale, all of the artistic property recently contained in his New York branch, and important additions sent from his Paris house.

Among the hundred and fifty specimens of Needlework Furniture, mainly French of the sixteenth to the eighteenth century, are many unusually fine sets of State and other Chairs, Sofas, Chaiselongue, Fire Screens and Benches, not only in remarkably good condition but expressing beautiful color, balance of design and remarkably varied texture from extremely fine point St. Cyr in the features of the figures to petit-point draperies and splendid gros-point backgrounds.

French Gothic and Renaissance Periods are represented by Choir Stalls, Tapestry Chairs, Court Cupboards, Chests, Tables, Stools, Refectory Chairs, several Henri II Caqueteuses, one bearing the impressed cipher of Diane de Poitiers; two rare Gothic Court Cupboards from the Georges Hoentschel Collection, the source of so many beautiful objects in the Metropolitan Museum of Art.

A group of Early Italian and French Bronze Statuettes, Plaques, Chenets, Clocks, and a Rock Crystal Coupe of fine workmanship are of more than passing interest. The Forged Iron includes an interesting Historic Balcony from the Cercle Militaire, Paris, a pair of Gothic Andirons, Torchères and a Lectern all from the Gontaut Biron Château; also several decorative Wall Appliqués. Early French sculpture in wood, marble and limestone include a Gothic Mantelpiece in exceptionally fine condition and worthy of a place in any museum; several Gothic Bas-reliefs and Statuettes, which very definitely enhance Primitive rooms.

Beautiful eighteenth century French Furniture, so much sought after, includes a number of Inlaid Commodes very restrained in their mountings of "Cuivre doré," Small Tables, Chairs and Writing Tables.

Among the sumptuous Needle-painted Velvets, Brocades and Embroideries is a most remarkable gold needle-painted cover, Swiss of the sixteenth century, after a cartoon by Albert Dürer, depicting Biblical Scenes with "Gothic Inscriptions"; many Petit- and Gros-point Pictures with the features most skilfully executed

in rare Point St. Cyr and coming from the d'Anoville Château at Coutances (Manche), and several embroidered covers from cartoons by Jean Berain.

Decorative Paintings of the French, Italian and Flemish Schools include a number of Flower and Fruit pieces, a charming group of Cupidons by Rubens and a notable set of eight Pastoral Wall panels given to the School of Boucher, and lately removed from the Château de la Rance.

An array of thirty-six important Tapestries, from the French Gothic, Flemish and Italian Renaissance, Brussels, Royal Aubusson and Early Gobelins Looms, includes a set of four Early Gobelins, depicting episodes from "The History of Niobe," originally woven for the great Cardinal Richelieu and bearing his Coat-of-arms. The wonderful cartoons for the set have been attributed to Giulio Romano. Two Royal Aubussons of the eighteenth century, depicting Port Scenes, from cartoons by Vernet—very beautiful in texture and color, are from the Bourbon Busset Collection.

A signed Brussels Renaissance Tapestry, "Judas Maccabeus Receiving the High Priest's Blessing," is notable for the richness of its golden tones; two Flemish early eighteenth century Tapestries are from a cartoon of Teniers. Several Aubussons in Pillement's Chinese style are most unusually decorative and from the d'Anoville Château; eight or ten very beautiful cantonniers, several from the de Gontaut Biron Collection, are in excellent useful sizes. A number of Gothic cushions are from the famous Barthélemy Rey Collection.

The seven panels of fifteenth and sixteenth century Stained Glass are each of exceptional merit and come from such distinguished sources as the Abbaye de la Lucerne, the Cathedral of St. Thorins, Evreux, and the Comte de Gontaut Biron's Château.

Mr. de Souhami, who is an authorized Parisian Expert, and whose name figures in the list of donators of collections to the Metropolitan Museum of Art in this city, guarantees the authenticity of every lot as it is described in the catalogue.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

ANTIQUE AND OTHER ARTISTIC PROPERTY

Belonging to HENRI S. DE SOUHAMI of Paris

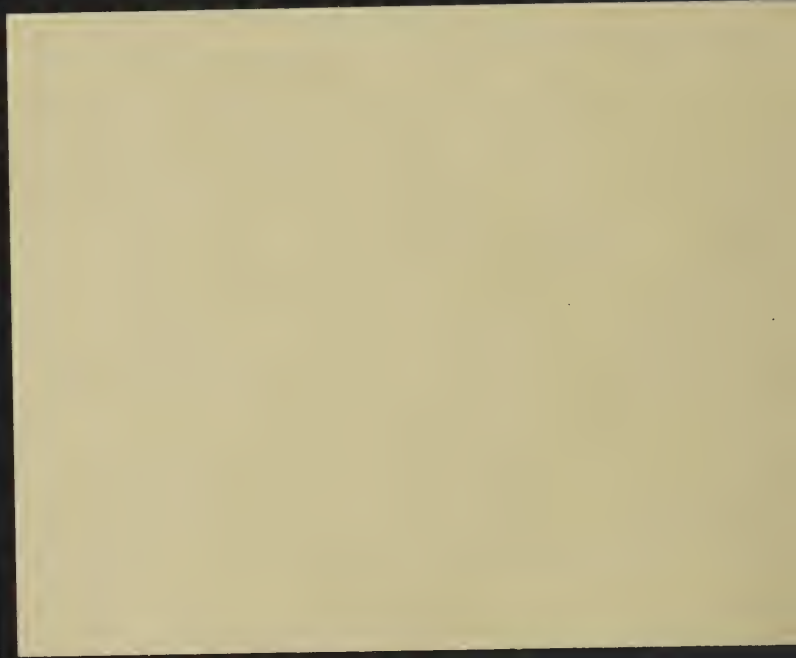
Afternoons of November 10 to 12 (inclusive), 1921

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____



FIRST AFTERNOON'S SALE

THURSDAY, NOVEMBER 10, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 1 to 135, inclusive

MISCELLANEOUS OBJECTS

1—HISPANO-MAURESQUE FAIENCE PLATE *Sixteenth Century*

20. Decorated in rich tones of golden-yellow *reflets*, with border of scrolled olives and stellate bossed center.

J. L. Borg
Diameter, 12½ inches.

2—HISPANO-MAURESQUE FAIENCE PLATE *Sixteenth Century*

22.50 Decorated in rich golden-yellow *reflets*, with central boss and gadrooned border.

H. H. Seaman, agt
Diameter, 12½ inches.

3—TWO CHINESE PORCELAIN BEAKERS *K'ang-hsi Period*

50. Decorated in blue and white. One enriched with reserved growing and blossoming hawthorn (rim chipped); the other, with figure medallions on diapered ground. Varied carved stands for same.

Kipp Ltd
Respective heights, 10½ and 11½ inches.

4—TWO CHINESE PORCELAIN JARS *Ch'ien-lung Period*

240. Oviform; decorated in varicolored enamels with Chinese domestic scenes. Floral covers. Carved stands for same. (Covers restored.)

A. Bernet, agt
Height, 9¾ inches.

First Afternoon

5—CHINESE PORCELAIN LAMP AND SHADE

A. Bernet, agt

Chien-lung Period

260

Beaker-shaped vase; decorated in colored enamels with varied groups of warriors, birds and flowers, mounted in *cuivre doré*. Fitted with three electric lights. French shade in pale yellow silk trimmed with fringe.

Height, with shade, 29½ inches.

6—DELFT FAIENCE LAMP AND SHADE

H. Baumgarten & Co

Eighteenth Century

75

Octagonal pear-shaped vase; decorated in blue with all-over scrolls of dainty flowers. French shade in pleated golden-yellow silk. Fitted with three electric lights.

Height, with shade, 26 inches.

7—CARVED BOXWOOD PANEL

S. H. Sonn

French Sixteenth Century

75

Oblong; presenting in alto-relievo "Christ Enthroned Disputing with the Doctors." In gilded frame.

Height, 9¾ inches; width, 7½ inches.

8—TWO SCULPTURED WOOD FIGURES

A. Bernet, agt

French Seventeenth Century

85

"Saints Luke and John." Standing figures, in voluminous robes; their emblems an Ox and an Eagle at their feet. On oblong bases.

Height, 18 inches.

9—SCULPTURED WOOD FIGURE *French Seventeenth Century*

20.

"St. Pierre." Standing amply robed figure, wearing curling hair and beard. (One arm and portion of rustic base missing.)

Height, 19 inches.

10—CRYSTAL CANDELABRA

Out

Louis XVI Period

Crystal candelabra in the conventional Louis XVI manner.

11—BRONZE BAISER DE PAIX

Mrs. A. Bernhard

Italian Sixteenth Century

25.

The Virgin, carrying the Infant Saviour, stands under an elaborate "Gothic Portal," enriched with figures of cherubim.

Height, 8 inches.

First Afternoon

Charles of London
12—SILVER-MOUNTED ROCK CRYSTAL COUPE

Italian Renaissance

90. Oval gadrooned coupe enriched with scrollings; on baluster stem and gadrooned bell foot. Mounted with winged deminymp at mouth and tail feathers at rear; the shaft and base with varied leaf and gadroon moldings. (Has been restored.)

Height, 11 inches.

From the collection of Prince Z

Mrs. John McMahon
13—TWO INLAID IVORY ALTAR CANDLESTICKS

Spanish Sixteenth Century

50. Baluster shaft; with circular bobèche and foot. The central and upper members of ivory, the shaft with flutings on black grounds.

Height, 18 inches.

Dr. A. K.
14—GILDED BRONZE CROSIER

French Seventeenth Century

- 37 50 Gilded head; finely scrolled with acanthus leaves to central half-length figure of a saint. Long silver-plated staff with gilded molded stops.

Length, 58 inches.

H. Glendinning
15—GILDED BRONZE PLAQUE

French Seventeenth Century

- 12 50 Oblong; three-quarter-length figure of the "Magdalen"; wearing her hair curling to her waist and ample robes. She is about to kiss a crucifix. In black frame.

Height, 4 inches; width, 2¾ inches.

FRENCH AND ITALIAN BRONZES

W. Baumgarten's
16—BRONZE INKSTAND

Italian Sixteenth Century

80. Circular crater; with bossed rim. Supported on four seated juvenile fauns bearing open garlands. Rich ancient patina.

Diameter, 7 inches.

Charles of London
17—BRONZE FIGURE

Italian Seventeenth Century

40. "Horse." Finely modeled; prancing on his hind hoofs. Deep patina.

Height, 6¾ inches; length, 9 inches.

First Afternoon

18—BRONZE HORSE

Edward Falsoni

French Sixteenth Century

255. A horse, in fiery action; beautifully executed. Rich greenish patina; on molded black pedestal with round front and back.

Height, 8½ inches; length, 10 inches.

From the collection of Duchesse de la Rochefoucault.

19—BRONZE FIGURE

S. N. Sonn

Italian Nineteenth Century

20. Graceful standing figure of "Apollo." On circular black marble pedestal.

Total height, 10½ inches.

20—TWO BRONZE FIGURES

R. Glendenning

Late Italian Renaissance

35. Centaurs; each bearing a lionskin over a shoulder! Deep patina. (One arm missing of one figure.)

Height, 11 inches.

21—INCENSE BURNER, MOUNTED IN CUIVRE DORÉ

H. Baumgarten

Louis XVI Period

80. Oval urn, with molded cover and oblong base; of composition simulating porphyry. Mounted with ram's-head handles and festooned chains; the cover with open collar and terminal of pineapple surrounded by leafage.

Height, 12 inches; length, 13 inches.

From the Château des Merantais, near Versailles.

22—BRONZE FIGURE

"

French Eighteenth Century

50. 72. "Atlas," nude save a loincloth, standing as if carrying the globe. On circular molded and stepped square base. (Globe missing.) Traces of gilding.

Height, 13 inches.

23—BRONZE FIGURE

"

French Sixteenth Century

80. "Moses." Seated and holding the tables of the Law in his hands. An early reduction of Michael Angelo's famous original. Traces of gilding. On molded oblong pedestal with inset corners.

Total height, 18¼ inches.

First Afternoon

24—BRONZE FIGURE

H. Glendinning
Italian Seventeenth Century

70. "Hercules." Finely modeled figure, wearing a lion skin over shoulder and carrying his famous club.

Height, 19 inches.

25—CHISELED CUIVRE DORÉ CLOCK

Victor L'Noie
Louis XV Period

55. Cartouche shape; enriched with scrolling of rocaille, leafage and terminal bouquet; finely chiseled. Inscribed on face: "Bailly l'aîné, Paris." Oblong Alps-green marble base.

Total height, 12½ inches.

" " "

26—CHISELED CUIVRE DORÉ CLOCK

Directoire Period

55. Oblong architectural case; enriched with leaf and valance molded top and base. Glazed panel below porcelain dial exposing a Medusa head pendulum. Supported on daintily fluted columns with imbricated leaves toward foot.

27 CUIVRE DORÉ CLOCK

A. B. Kennedy
Height, 14½ inches.
Directoire Period

55. "Diana," holding her dog in leash, stands at left of an arched clockcase surmounted by a miniature sundial. On leaf molded oblong base set on Alps-green marble having high ormolu feet.

Height, 15½ inches; width, 12½ inches.

28—TWO GILDED BRONZE FIRE-IRONS

H. Baumgarten
Louis XV Period

45. Presenting "War Trophies"; finely chiseled; supported on shaped fluted pedestals with brackets and leaf scrollings.

Height, 15 inches; width, 12 inches.

29—TWO LOUIS XIII ANDIRONS

H. Glendinning
Sixteenth Century

120. Finely forged iron, with expanding shafts having interesting frontal bar hooks terminating in varied open craters. On exceptionally well-scrolled feet. (One crater defective.)

30—TWO CUIVRE DORÉ APPLIQUÉS

Edward Talbot
Height, 26½ inches.
Louis XVI Period

140. Tapering fluted shaft; enriched with husks, leaf foot and flaming vase terminal. Two leaf-scrolled arms for lights.

Height, 16 inches.

First Afternoon

90. 31—TWO GILDED WROUGHT-IRON APPLIQUÉS *Paul Arnold* *Régence Period*

Scrolled arms; embellished with rosettes and ample leafage; circular bobêches. Backs in the shape of grotesque masks.

Projection, 14½ inches.

200. 32—TWO WROUGHT-IRON APPLIQUÉS *Edward Valensi*

French Seventeenth Century

Molded S-scrolled body; embellished with scrolled leafage and sprays of roses. Leaf-enriched bobêche with pointed iron pricket; leaf cartouche back.

Height, 46 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

40. 33—RENAISSANCE WROUGHT-IRON APPLIQUÉ *Ripps Ltd.*

Italian Sixteenth Century

S-Scrolled stem, enriched with open scrollings of leaves and flowers; circular bobêches.

Projection, 29 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

52 50. 34—GOTHIC WROUGHT-IRON APPLIQUÉ *H. H. Seaman, agt.*

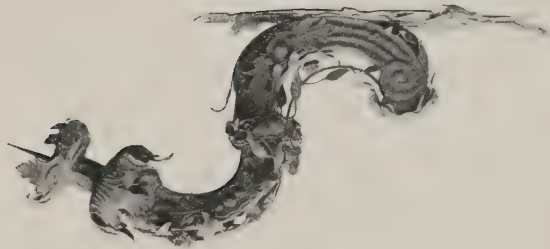
French Fifteenth Century

S-scrolled stem; enriched with acanthus leafage and Gothic floral rosette; round bobêche. Circular back with geometric tracery à-jour. Very rare type of appliqué.

Projection, 17 inches.

From the Comte de Gontaut Biron Collection.

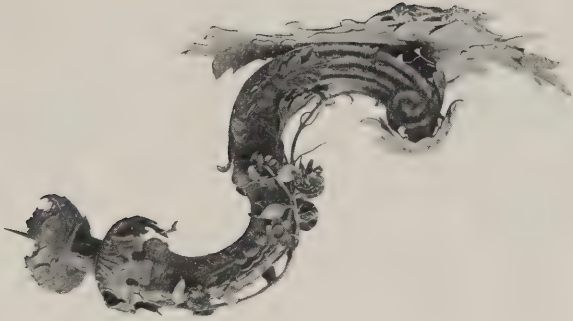
(Illustrated)



32



34



32



33

Nos. 32-33-34—WROUGHT-IRON APPLIQUÉS
(*French, Italian of the Fifteenth, Sixteenth, Seventeenth Centuries*)



Erving Berlin

35—Two WROUGHT-IRON CANDLESTICKS

French Renaissance Period

\$170. Baluster stems with two knops, enriched at the centers with chiseled leafage. On scrolled tripod feet. Circular bobèches with rosetted double rims.

Height, 59 inches.

From the Comte de Gontaut Biron Collection.

36—Two GOTHIC CAST-IRON ANDIRONS

French Fifteenth Century

To. Expanding molded shaft, terminating in a grotesque head. Supported on Gothic arched feet. Dark patina.

Height, 21 inches.



Edward Talcott

37—TWO GOTHIC WROUGHT-IRON ANDIRONS

French Fifteenth Century

580.

Rectangular stems, profusely adorned with scrolled hooks at sides; supported on elaborate bracketed scroll feet; chiseled and scrolled guards at front. Surmounted by crown motives with open brackets.

Height, 39 inches.

From the Comte de Gontaut Biron Collection.

Mrs. F. Lewisohn

38—GOTHIC WROUGHT-IRON CANDELABRUM

French Fifteenth Century

- 250.* Rectangular stem, richly adorned with bracketed crowning bobèche; two further bobèches, curious snuffer and shield are scrolled about center; another bobèche and a curious snuffer are near foot; embellished with Gothic rope motives. Tripod feet enriched with further rope motives and circular ring. Very rare and interesting type.

Height, 56 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

7.³ Austin. Agt.

39—PAIR OF WROUGHT-IRON PRICKET CANDLESTICKS

French Gothic Period

- 3,0* Rectangular stems, each with two knops and central shield; on curved tripod feet. Bobèches of varied open Gothic tracery, finished with long pointed prickets.

Height, 70 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)



39

38

39

NO. 38—GOTHIC WROUGHT-IRON CANDELABRUM
(*French Fifteenth Century*)

NO. 39—PAIR OF WROUGHT-IRON PRICKET CANDLESTICKS
(*French Gothic Period*)



Lehman & London

40—GOTHIC WROUGHT-IRON LECTERN

French Fifteenth Century

750. Graceful open traceried standard; of two folding double pear-shaped portions, enriched with fleurs-de-lis. Back of book-rest enriched with further beautiful fleurs-de-lis motives à-jour. Old leather book-rest enriched at corners with large pendent varicolored-silk tassels of the period.

Height, 52½ inches.

From the Comte de Gontaut Biron Collection.

First Afternoon

41—FRENCH WROUGHT-IRON BALCONY *Order net. agt* *Régence Period*

320. Oblong; with molded top finished with copper terminals. Paneled center, finely enriched with beautiful scrollings and leafage. Supported on leaf-motived, arched legs.

Height, 3 feet 4½ inches; length, 5 feet 11 inches.

From the old Cercle Militaire, rue Menars, Paris.

MARBLE AND STONE *Kipps Ltd*

42—TWO MARBLE CAPITALS *Kipps Ltd* *French Sixteenth Century*

70. Molded flaring abacus; with Ionic scrolled supports and acanthus leafage under. *Height, 9½ inches*

43—GOTHIC MARBLE PILASTER *Mrs. F. Lewisohn* *French Fifteenth Century*

30. Portion of pilaster, representing the full-length figure of a saint in ample robe. *Height, 14½ inches.*

44—GOTHIC MARBLE PILASTER *H. Glendinning* *French Fifteenth Century*

12. 50 Similar to the preceding; smaller. (Imperfect.)

Height, 9¼ inches.

45—EGYPTIAN STONE BUST *M. J. Donovan* *Thirteenth Century*

20. The head with priestly head-dress and curling short beard; the oviform bust enriched in bas-relief with archaic figures before an altar. *Height, 17½ inches.*

46—GOTHIC LIMESTONE GROUP *Kipps Ltd* *French Sixteenth Century*

50 72. "The Virgin and Child." Seated figure, wearing a pensive expression, brooding over the Infant carried in her left arm. She is habited in ample robes, coifed mantle and crown. (Head repaired.) *Height, 19½ inches.*

47—STUCCO BAS-RELIEF *Mrs. St. Leger* *Italian Fifteenth Century*

40. "Madonna and Child." Bust length, executed toward the middle of the fifteenth century and attributed to Fiesole. On oval slate background. (Restored.)

Height, 20 inches; width, 17 inches.

From the collection of Professor Grassi, Florence.

First Afternoon

48—GOTHIC SCULPTURED LIMESTONE BAS-RELIEF

French Fifteenth Century

105 Circular, with leaf-molded rim enclosing surrounding tracery and a full-length figure of a saint, standing with a staff in one hand and a missal in the other.

Diameter, 21 inches.

49—SCULPTURED MARBLE BAS-RELIEF

French Sixteenth Century

100. Arch-shaped; representing a biblical scene. St. Joseph stands about center, carrying a rustic cross; before him at left is the seated Virgin holding the Infant Saviour on her knees. Cherubs amid clouds hover above; an ass is partially seen at right.

Height, 26 inches; width, 18 inches.

50—MARBLE BAS-RELIEF

French Sixteenth Century

- Arch-shaped; finely chiseled; representing the coat-of-arms of a noble family.

51—HEROIC TERRA-COTTA BAS-RELIEF OF LINCOLN

French Nineteenth Century

70. Abraham Lincoln by Vasselot. Circular; presenting the head of the subject facing right. Executed with great vigor and feeling. Signed at foot, "Marquet de Vasselot, Paris, 1869." Supported on wrought-iron stand.

Diameter, 36 inches.

From the collection of Comte Alfred d'Anoville.

52—STATUARY MARBLE BUST *Italian Seventeenth Century*

75. Portrait of Hiero Ruzinus. He wears a cardinal's hat from which escapes long curling hair, a pointed beard and drooping mustache. He is dressed with a mantle which opens at the breast, under which is a habit ornamented with numerous buttons. On the base is the following inscriptions: "HIERO RUZINUS Q. MANTO AETATIS LIX TATRUUS. MARCL. Q. FRANCISCI. ANNO. DNI. MDCLXXVI."

Height, 29 inches.

From the collection of Raoul Heilbronner.

First Afternoon

53—STATUARY MARBLE FIGURE

H. Glendinning

French Late Nineteenth Century

70. Marguerite." By Pierre Ogé. Standing with downcast head; richly robed, holding a daisy in her hand. Signed on oval base. (Base restored.) *Height, 51 inches.*

54—RED MARBLE TABLE

Dr. A. H.

Directoire Period

200. Rare Languedoc red marble. Circular top; supported on fine pear-shaped baluster shaft and scrolled tripod base enriched with leaf motives.

Height, 31 inches; diameter, 41½ inches.

From the Château de Mortefontaine, ancient residence of Joseph Bonaparte.

FRENCH, ITALIAN AND ENGLISH FURNITURE

55—TWO CARVED LACQUÉ PEDESTALS

Lustreux, 1840

Louis XVI Style

55. Circular fluted half columns; enriched with gilded festoons of flowers and reeds. Finished light gray.

56—SMALL MAHOGANY TABLE

Mrs. E. V. le. Hawkes

Louis XVI Period

270. Oblong top with round corners; finished with pierced ormolu gallery; front fitted with three drawers in mouquette mahogany. Supported on round fluted and tapering legs. Tapestry dove marble top.

Height, 29 inches; width, 21½ inches.

57—TWO CARVED WALNUT CHAIRS

Mrs. Francis Whitten

Louis XVI Period

220. Open back; daintily arranged with fluted columns; shaped seat covered with blue and cream lampas of the epoch. Tapering fluted legs.

58—CARVED WALNUT BERGÈRE

E. Talenti

Louis XV Period

185. Scroll-molded, shaped frame; with fine lines. On low cabriole legs; rich patina. Back, arms and loose seat cushion covered in seventeenth century velvet of rare fluctuating wine-color.

First Afternoon

- E. Valensi*
 59—CARVED WALNUT BERGÈRE *Louis XV Period*
 210. Rare shape, styled "Gondole." Scroll-molded frame, ornamented with floral bouquets; on cabriole legs. Loose cushion seat, back and arm pads upholstered in old brocade displaying varicolored flowers on blue damassé background.
- A. B. Davies*
 60—CARVED WALNUT DESK ARMCHAIR *Louis XV Period*
 200. Scroll-molded horseshoe frame; shaped seat; on cabriole legs. Back and loose seat cushion covered with old brown leather; cannée seat. Very rare type.
From the Château des Mercantais, near Versailles.
- L. Alavoine*
 61—CARVED WALNUT BERGÈRE *Louis XV Period*
 220. Rare shaped frame, styled "Gondole." Scroll molded back shaped into arms, ornamented with floral bouquets; on cabriole legs. Loose seat cushion, back and arms upholstered in old brocade of the period; displaying varicolored flowers on blue background.
- Mrs. Francis H. Hitten*
 62—CARVED WALNUT CHAIR *French Louis XIII Period*
 75. Oblong paneled back, enriched with varied masks amid a strap-scroll arabesque; molded wooden seat; on spirally twisted legs and stretchers. Fine deep patina.
- W. J. P. Ltd*
 63—CARVED WALNUT ARMCHAIR *Spanish Sixteenth Century*
 105. Oblong back, with sunken panel enriched with numerous medieval figures; spirally turned arms, legs and stretchers. Seat covered in illuminated leather. (Imperfect.)
- Nathan L. Biger*
 64—EMBROIDERED WALNUT ARMCHAIR *Spanish Sixteenth Century*
 80. High back; with molded scroll-arms and baluster legs. Seat and back covered with scrolled floral bouquets in soft colors; appliqué embroidery, on ancient red velours.
- H. Glendinning*
 65—EMBROIDERED WALNUT ARMCHAIR *Spanish Seventeenth Century*
 55. High oblong back; handsomely scrolled arms, spirally turned legs and stretchers. Covered with floral appliqué embroidery on ivory backgrounds. (Imperfect.)

First Afternoon

- 66—FOUR MAHOGANY CHAIRS *B. L. Hollander* *English Eighteenth Century*

220. High shaped open back; carved with ribbon motives; pierced interlacing splat; on cabriole legs with claw feet. Loose leather seats (one missing).

- 67—TWO WALNUT CHAIRS *Mrs. Francis A. Hutton* *English Eighteenth Century*

180. Open arched back; with vase splat of many pierced flutings. On tapering reed-fluted legs. Hollow seats upholstered in blue and cream lampas of the Louis Seize period.

- 68—MAHOGANY ARMCHAIR *Chippendale* *English Mid-Nineteenth Century*

130. Low, shaped back; deep seat having an extra loose cushion. The frame very richly carved in the style of Chippendale. Upholstered in green floral damask. (Edge of seat slightly imperfect.)

- 69—MAHOGANY GUERIDON *Charles of London* *Louis XVI Period*

70. Circular molded top; supported on balustered shaft and scrolled tripod legs. Inlaid with brass flutings and panels.

Height, 28 inches; diameter, 15 inches.

- 70—INLAID TULIPWOOD TABLE *"* *"* *Louis XVI Period*

90. Serpentine oblong top; with oval floral medallion. On cabriole legs.

Height, 26 inches; width, 20 inches.

- 71—CARVED MAHOGANY TABLE *Chippendale* *English Nineteenth Century*

95. Handsomely carved circular top, with sunk molded and scalloped rim, enriched with leafage and nine circular compartments. Supported on balustered shaft and scrolled tripod legs with claw feet. Chippendale style.

Height, 28 inches; diameter, 32 inches.

- 72—TWO GOTHIC OAK STOOLS *Dr. A. J. C.* *French Sixteenth Century*

180. Square, molded tops with quatrefoil hand-holes. On expanding square box supports, bracketed at feet. Very unusual specimens.

Height, 20½ inches; width, 9½ inches.

From the Abbaye de Longues, Bayeux (Calvados).

First Afternoon

73—PINE CHANGER'S TABLE

C. Becket, Agt
Spanish Fifteenth Century

210. Square hinged top; with deep chamber in frieze. Supported on quaint Gothic ends, open in center and arched forward; with two cross stretchers. Finished walnut color.

Height, 28 inches; length, 43 inches.

Note: These tables are very seldom found to-day. They were used by the money-changers of the epoch.

74—MAHOGANY COMMODE

Mrs. F. I. Stokes
Directoire Period

150. Front fitted with three drawers embellished with ormolu handles and scroll appliqués. Supported on tapering fluted round legs. Fine Brocatelle marble top of the period.

Height, 35 inches; length, 48 inches.

75—MAHOGANY TILTING TOP TABLE

H. H. Seaman, Agt
Directoire Period

75. Circular top; with sunk center. Supported on balustered shaft and tripod legs elegantly scrolled. Signed by the ebenist, "Canabas."

Height, 29 inches; diameter, 25½ inches.

From the Château de Mortefontaine, ancient residence of Joseph Bonaparte.

76—SMALL MAHOGANY TABLE

Mrs. Francis Hutton
Directoire Period

350. Rectangular; fitted with a drawer and a paneled enclosing door under. Round pilasters enriched with brass panels. Dainty tapering legs. White marble top, surrounded by molded brass rim.

Height, 28½ inches; width, 15 inches.

From the château de Mortefontaine, ancient residence of Joseph Bonaparte.

77—MAHOGANY WINE TABLE

W. L. Taftman
Directoire Period

270. Small square table; styled "Raffraichissoir." Top arranged with front half of dove marble and two round cavities at back fitted with silver-plated wine-coolers of the period. Front having small drawer; supported on columnar legs with two shelf stretchers.

Height, 29 inches; width, 19 inches.

From the Château de Mortefontaine, ancient residence of Joseph Bonaparte.



78—HENRY II CARVED WALNUT CAQUETEUSE

Sixteenth Century

150 High back; with molded sunken panel, ornamented with a curious perspectival arch and leaf-scrolled pediment. Flat incurved arms; on four columnar supports; wood seat; on columnar legs. (Portions restored.)

79—CARVED WALNUT ARMCHAIR

Mrs. M. B. Kennedy
French Sixteenth Century

100 Oblong back; with sunk panel enriched with roses and scrolling leaves; molded arms, baluster supports, legs and stretcher. Molded wood seat.

From the collection of Comte d'André, Château de Roncey, Manche.



280 80—HENRY II WALNUT CAQUETEUSE *E. Bernier, agt* Sixteenth Century

Rare low shaped frame. High molded and paneled oblong back; flat voluted arms on columnar supports; molded wood seat; on baluster legs. Fine patina of the period. Loose crimson velvet seat cushion.

From the Comte de Goytaut Biron Collection.

30 81—CARVED WALNUT FOLDING ARMCHAIR *H. H. Seaman, agt*

French Sixteenth Century

Scrolled X-shape; formed of varied splats; the fronts enriched with archaic leafage; movable cartouche-shaped back carved with a Gothic rosette. On claw-footed stretcher. Unusual French type. (Portions restored.)

From the collection of Comte d'André.



310. 82—HENRY II WALNUT CAQUETEUSE *Arboret, agt* Sixteenth Century

Unique low shaped frame; high oblong back, richly carved with leaf-scrolled arabesque panel in low relief and leaf-scrolled rosace pediment. Flat molded voluted arms on turned supports; molded wood seat, on columnar legs. Loose cushion seat covered in sixteenth century crimson Genoese velvet.

Note: Originally the property of Diane de Poitiers, and bearing her private device, "Two linked crescents," on the back in two places.

From the Comte de Gonthut Biron Collection.

110. 83—CARVED WALNUT FAUTEUIL *W. H. Seaman, agt* Régence Period

Scroll-molded and shaped frame; enriched with dainty leaf-age and shell motives. Cabriole legs with croisillon; can-née seat and back.

From the Château des Merantais, near Versailles.



84—HENRY II WALNUT REFECTORY CHAIR

French Sixteenth Century

125. Open back with square side supports and half rosetted top rail. Wood seat with plain apron and columnar legs, square box stretcher. Fitted with striped crimson velvet cushion.

85—HENRY II WALNUT REFECTORY CHAIR

French Sixteenth Century

100. Similar to the preceding. With plain open back. No seat cushion.

86—HENRY II WALNUT REFECTORY CHAIR

French Sixteenth Century

75 Similar to the preceding.

From the Comte de Gontaut Biron Collection.



as Bernier, apt
87—HENRY II WALNUT REFECTORY CHAIR

French Sixteenth Century

70. Similar to the preceding. With inlaid top and seat rails.

Mrs. Francis W. Butler
88—TWO HIGH-BACK CARVED WALNUT CHAIRS

Régence Period

130. Scroll-molded and shaped frames; enriched with dainty shell motives, husks and scrolled leafage. Cabriole legs with croissillons; cannée seat and backs. Rare and delicate types of Régence chairs.

From the Comte de Gontaut Biron Collection.

First Afternoon

89—RENAISSANCE TAPESTRY BENCH

S. T. Sonn

French Sixteenth Century

110. Walnut frame; with square top, turned legs and stretcher. Covered with fine Renaissance tapestry presenting a group of animals in a flowered landscape.

Height, 15 inches; length, 18 inches.

90—TWO WALNUT POINT D'HONGRIE BENCHES

W. Baumgarten

Henry II Period

130. Oblong top; on baluster legs and stretchers. Fine patina of the epoch. Covered with point d'Hongrie of conventional design in brown, yellow and cream tones.

Height, 15½ inches; length, 20 inches.

From the Comte de Gontaut Biron Collection.

91—VERDURE TAPESTRY BENCH

N. L. Kaufman

Flemish Seventeenth Century

70. Walnut frame; with oblong top, turned legs, and stretchers. Covered in verdure tapestry woven in rich blues and greens.

Height, 17 inches; length, 20 inches.

92—TAPESTRY WALNUT BENCH

J. Bentley

French Seventeenth Century

70. Oblong top; on turned legs; covered with Louis XIII verdure tapestry.

Height 18 inches; width, 18 inches.

93—TAPESTRY WALNUT STOOL

Mrs. F. H. Steech

Louis XIII Period

60. Oblong top; with baluster legs and stretcher. Covered in Flemish verdure tapestry of the period.

Height, 15 inches; length, 19 inches.

94—TAPESTRY WALNUT BENCH

Mrs. E. H. Hawkes

Louis XIII Period

135. Oblong top; on turned legs and stretchers. Covered with fine verdure tapestry displaying a parrot perched about center.

Height, 16 inches; length, 20 inches.

First Afternoon

Lans Curiosity Shop
95—TWO TAPESTRY WALNUT BENCHES *Louis XIII Period*

230. Varied oblong tops; with scrolled legs and stretchers; fine patina of the period. Covered with verdure tapestry, one animated with ducks swimming in a stream and châteaux.

H. Baumgarten
Height, 15½ inches; length, 18½ inches.

96—TAPESTRY WALNUT BENCH *French Sixteenth Century*

90. Oblong top; on baluster legs and stretcher; fine patina. Covered in Renaissance tapestry presenting an allegorical medallion within arabesques.

P. H. Fahren
Height, 18 inches; length, 21 inches.

97—TWO TAPESTRY CARVED WALNUT FAUTEUILS

French Renaissance Period

250. High serpentine back; scroll molded arm ornamented with ram's-head terminals; on turned supports, legs and stretchers. Rare frames with fine patina. Covered with Renaissance tapestry developing cupids amid floral motives; on cream background.

Mrs. F. H. Keech
98—AUBUSSON TAPESTRY WALNUT BERGÈRE *Régence Period*

75. Scroll-molded high back; with cheeks, open scroll-arms and cabriole legs. Covered with fine Aubusson tapestry displaying vase of fruit and floral bouquets on soft tan grounds. The tapestry apparently of a later period.

Lans Curiosity Shop
99—RENAISSANCE TAPESTRY WALNUT ARMCHAIR

French Sixteenth Century

250. Oblong back; with spirally twisted arms, legs and stretchers; the arms terminating in leonic heads. Covered in fine Renaissance tapestry displaying festooned fruit, vase of flowers and cupids on ivory grounds.

A. Berner, agt
100—TWO RENAISSANCE TAPESTRY ARMCHAIRS

Italian Sixteenth Century

310. High oblong backs; with scrolled finials, flat arms on turned baluster supports, square legs and open scrolled frontal stretchers. Covered in fine Renaissance tapestry of the epoch; displaying in backs winged demi-nymphs amid fruit and floral arabesques; seats with vases of fruit.

First Afternoon

Lansbury City Shop

101—FOUR RENAISSANCE TAPESTRY ARMCHAIRS

French Sixteenth Century

- 1300* Oblong backs; straight turned arms, on similar supports, legs and stretchers. Covered in fine Renaissance tapestry, presenting Amorini amid varicolored flowers and leafage: on ivory grounds. (Slight variance in sizes and patterns.)

Charles of London

102—SMALL TULIPWOOD TABLE

Eighteenth Century

- 120* Oblong top; finished with a molded tulipwood gallery on three sides. Supported on slender cabriole legs. Fitted with end drawers.

Height, 26 inches; width, 23 inches.

Mrs. Thomas B. Owen

103—LOUIS XIII WALNUT TABLE *French Sixteenth Century*

- 90.* Molded rectangular top; frieze fitted with drawer, paneled with leaf moldings. Supported on columnar legs and H-stretcher.

Height, 29 inches; length, 34 inches.

Mrs. Francis H. Hutton

104—LOUIS XIII WALNUT TABLE *French Sixteenth Century*

- 05.* Rectangular top; frieze fitted with drawer; supported on massive spirally twisted legs having similar X-stretcher with vase terminal. Fine dark patina.

Height, 29 inches; length, 35 inches.

A. Bernier, asst.

105—LOUIS XIII WALNUT TABLE *French Sixteenth Century*

- 115.* Rectangular demountable top; on finely splayed baluster legs with molded stretcher and bulbous feet. Fine light patina of the period.

Height, 30 inches; top, 40 by 34 inches.

J. Bentley

106—CARVED MAHOGANY DESK *Portuguese Eighteenth Century*

- 110.* Kidney-shaped top; with rim at back, molded with guilloche motives. Front fitted with central and four flanking drawers covered with tambour slides; back simulating further tambour slides. On molded tapering legs.

Height, 33 inches; length, 40 inches.

First Afternoon

Mrs. E. J. C. Hawkes
107—SET OF SIX CARVED MAHOGANY CHAIRS

Hepplewhite Period

- 570.* Finely scroll-molded, open back; with fan splats entwined with ogivals and husk festoons. On molded straight legs and H-stretcher. Loose seat covered in golden-yellow corduroy.

Mrs. Ralph T. Hester
108—TWO WALNUT ARMCHAIRS *French Sixteenth Century*

- 100.* Oblong backs, straight turned arms, supports, legs and stretchers. Seats and backs covered in old wine-color velvet.

E. Nadelmann
109—HENRY II WALNUT FAUTEUIL *French Sixteenth Century*

- 125.* Pointed, open back; with central plain splat, voluted arms on baluster supports, molded wood seat; on well-stretched columnar legs. Fitted with crimson velvet loose seat cushion.

Mrs. M. F. Smith
110—NEEDLEWORK STOOL *French Eighteenth Century*

- 35* Simply carved frame; painted ivory; of the Louis XVI period. Covered with gros-point needlework displaying scrolled peonies on cream background.

H. L. Kaufman
111—NEEDLEWORK WALNUT STOOL *Régence Period*

- 100* Scroll-molded top, cannée; supported on cabriole legs. Loose seat cushion covered in petit-point displaying bouquets within ogivals; cream background.

From the Château des Merantais, near Versailles.

Height, 20 inches; width, 19 inches.

Mrs. E. J. C. Hawkes
112—NEEDLEWORK WALNUT BENCH *Régence Period*

- 150.* Oblong top; with scrolled apron enriched with floral scrolls and shell motives, supported on cabriole legs. Covered in fine gros-point, presenting peonies and roses on an ivory background.

From the Comte de Gontaut Biron Collection.

Height, 14 inches; length, 19 inches.



113—TAPESTRY WALNUT ARMCHAIR *Louis XIII Period*

275. Oblong sunk-panel back; wood seat, turned arms, supports and stretchers. Loose seat cushion covered with fine Renaissance tapestry presenting a landscape with figures in a central medallion with floral bouquets at the corners.

From the Comte de Gontaut Biron Collection.

114—UNIQUE NEEDLEWORK WALNUT BERGERE

Régence Period

155. Rare shaped, low-seated deep frame with side cheeks scrolling into the arms. Covered with petit-point displaying scrollings of deep green leaves on lighter green grounds. Scrolled apron and stretchered cabriole legs enriched with shell motives and scrolled leafage.

From the Comte de Gontaut Biron Collection.



115—CARVED WALNUT ARMCHAIR

A. Bernier, agt
Louis XIII Period

105. Open square back; enriched with paneled leafage. Bulbous turned arms, supports, legs and stretchers. Loose cushion seat of contemporary jade-green velvet.

116—NEEDLEWORK LACQUE ARMCHAIR

N. L. Kaufman
Louis XVI Period

180. Molded oval back and seat; open arms; on tapering fluted legs. Finished deep ivory. Covered in petit-point displaying floral bouquets on cream backgrounds.

117—NEEDLEWORK CARVED WALNUT FAUTEUIL

A. A. Smith
Régence Period

320. Scroll-molded frame, enriched with leafage and shell motives; on cabriole legs. Covered with fine needlework presenting seated rustic figure in petit-point, surrounded by gros-point on black and blue backgrounds.

First Afternoon

118—TWO WALNUT BERGÈRES

Mrs. E. J. le Normand
Louis XVI Period

300. Molded shaped walnut frames; the backs finished with leaf terminals; on reed-fluted tapering legs. Covered with beautiful Directoire lampas woven in blue and cream.

119—NEEDLEWORK WALNUT ARMCHAIR

Mrs. J. E. Guert
Régence Period

775. High serpentine back; scrolled open arms; on cabriole legs with double stretcher; enriched with scrolled leafage and shell motives. Covered with fine needlework presenting a group of youths playing, birds and flowers in petit-point surrounded by gros-point rocaille.

120—NEEDLEWORK WALNUT FAUTEUIL

J. Bentley
Régence Period

250. Serpentine oblong back; open scroll-molded arms, apron and cabriole legs ornamented with shell motives and scrolled leafage. Covered with fine gros-point presenting beautiful growing peonies on light golden grounds.

121—NEEDLEWORK CARVED WALNUT FAUTEUIL

Charles of London
Régence Period

300. High serpentine back; finely scrolled arms; valance, cabriole legs and stretcher; enriched with shell motives. Back, seat and armpads covered with fine needlework presenting chimeric birds in petit-point, surrounded by fantastic scrollings in gros-point; on tête-de-nègre grounds.

122—NEEDLEWORK WALNUT FAUTEUIL

" " " " Régence Period

380. Scroll-molded, shaped frame; on cabriole legs. Seat and back covered with fine point Saint Cyr presenting an allegorical group of "Winter" in back; animals and trees in seat. Armpads in ancient brown leather.

123—NEEDLEWORK WALNUT BERGÈRE

H. L. Kaufman
Régence Period

660. Oblong back; deep arms and loose seat cushion, covered with needlework; the back presenting two Chinese figures in petit-point surrounded by fantastic gros-point. Seat showing chimeric animals and similar gros-point. Carved walnut frame with scrolled arms and cabriole legs apparently of a later period.

From the Château de Roncey, Gavray (Manche).

Jr. L. Kaufman
124—NEEDLEWORK CARVED WALNUT FAUTEUIL *Régence Period*

310.

High serpentine oblong back, scroll arms, cabriole legs and stretcher enriched with leafage and shell motives. Back and seats covered with fine gros-point displaying peonies growing from large leaves; on cream backgrounds.

Quib
125—NEEDLEWORK SCREEN

Louis XVI Period

- Simply carved frame, painted gray; needlework panel with varicolored flowers on cream background.

126—WALNUT NEEDLEWORK SCREEN

Louis XIV Period

- Scroll-molded walnut frame, ornamented with shell motives, needlework panel with figures in petit-point amid gros-point.

127—NEEDLEWORK WALNUT SCREEN

Louis XV Period

- Scroll-molded walnut frame; needlework panel with figures in petit-point surrounded by gros-point on black ground.

Mrs. L. K. King
128—TWO NEEDLEWORK ARMCHAIRS

French Eighteenth Century

200.

Simply carved frames painted deep ivory; on cabriole legs. Covered in fine gros-point displaying beautiful flowers and fruit within floral ovals, deep ivory backgrounds.

Charles of London
129—NEEDLEWORK CARVED WALNUT ARMCHAIR

Régence Period

290.

High shaped back; with extra broad seat; finely scrolled arms and cabriole legs; carved with scrolled leafage, floral and shell motives. Covered with fine needlework, presenting in the back a medallioned Bacchic figure in petit-point, surrounded by scrolls of gros-point. Seat with medallion of animals and similar *tête-de-nègre* grounds. (Seat imperfect.)

First Afternoon

130—FRENCH WALNUT CANE SOFA

Mrs E. V. L. Hawkes
Louis XV Period

200. Rare shaped, low-seated frame; scroll-molded, enriched with central blossom and leaf sprays; on cabriole legs; rich patina of the period. Cannée seat and back.

Height, 3 feet 1 inch; length, 6 feet.

(Illustrated)

131—FOUR WALNUT CANNÉE CHAIRS

" " " "
Louis XIV Period

300. Serpentine crowned backs and shaped seats enriched with valance of scrolled rocaille. Cabriole legs similarly carved and held together by molded croisillons embellished by carved shell motives. Cannée seats and backs; rich patina. Slight variance in shapes.

(Illustrated)

132—NEEDLEWORK CARVED WALNUT ARMCHAIR

Nathan Straus, Jr.
Régence Period

370. Low scrolled oblong back, enriched with shell motives and leafage; on cabriole legs, seat, back and armpads covered with gros-point displaying bouquets of large red and yellow peonies on deep cream backgrounds.

From the Comte de Gontaut Biron Collection.

133—ENGLISH NEEDLEWORK CHEEK CHAIR

J. Bentley
Eighteenth Century

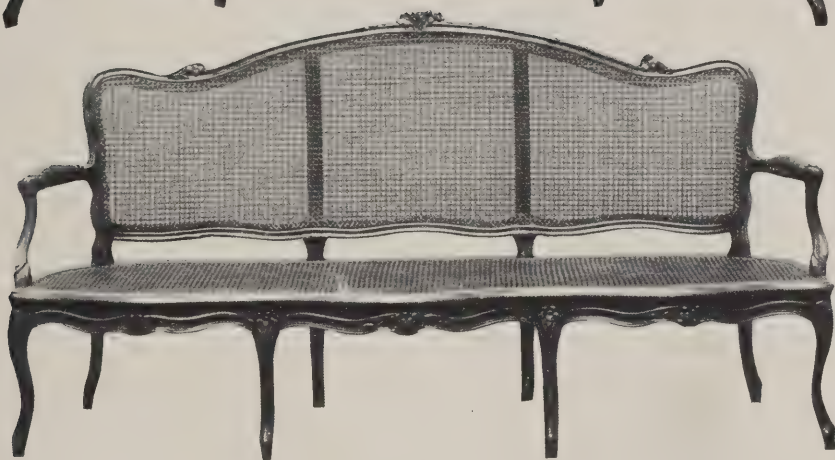
420. High serpentine back; with cheeks scrolling into arms and loose cushion seat. Covered in fine needlework with subjects and birds in petit-point on gros-point background. Open stretcher and legs of carved walnut in the style of William and Mary.

From the Château du Grault, St. James (Manche).

134—ENGLISH NEEDLEWORK WALNUT CHEEK CHAIR

Louis Curiosity Shop
Eighteenth Century

515. Oblong back, scrolling cheeks, arms and loose seat. Covered in gros-point displaying fantastic floral scrollings on black backgrounds. Supported on cabriole legs with claw feet, in the style of Chippendale.



No. 131—FOUR WALNUT CANNÉE CHAIRS (*Louis XIV Period*)

No. 130—FRENCH WALNUT CANE SOFA (*Louis XV Period*)

First Afternoon

135—LARGE TAPESTRY CARVED WALNUT FAUTEUIL

H. L. Kaufman

Louis XIV Period

800. High back and deep seat. Covered with fine tapestry presenting vases of varicolored flowers, on ivory background; shaped open arms, cabriole legs; enriched with shell motives and scrolled leafage.

*From the collection of Comte de Bourbon Busset, Agen
(Lot et Garonne).*

SECOND AFTERNOON'S SALE

FRIDAY, NOVEMBER 11, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 136 to 252, inclusive

H. B. Kennedy

136—TWO NEEDLEWORK WALNUT STOOLS *Louis XIII Period*

300. Oblong top; with turned legs and stretchers. Covered in rare sixteenth century needlework presenting flowers, foliage and birds on *tête-de-nègre* backgrounds.

Height, 16 inches; length, 20 inches.

Mrs. M. F. Smith

137—TWO NEEDLEWORK WALNUT BENCHES *Louis XIV Period*

370. Square tops, covered in fine needlework depicting gallant scenes, birds and flowers in petit-point, amid gros-point rocaille; on *tête-de-nègre* backgrounds. Scrolled frames apparently of a later period.

Height, 17 inches; length, 23 inches.

A. J. Carey

138—NEEDLEWORK WALNUT STOOL *Louis XV Period*

260. Square top; scroll-molded frame; on cabriole legs. Covered with needlework presenting pseudo-Chinese figures in point Saint Cyr amid floral gros-point; on black ground.

Height 17 inches; width, 15 inches.

Second Afternoon

Tipps Ltd
139—NEEDLEWORK WALNUT BENCH *Louis XIII Period*

210. Oblong top; on scrolled legs and stretchers. Covered with needlework presenting Chinese figures in petit-point amid gros-point rocaille on black ground.

Height, 16 inches; length, 26 inches.

From the collection of Cte. du Gault, Château du Gault, St. James (Manche).

H. B. Kennedy
140—NEEDLEWORK PAINTED STOOL *Louis XV Period*

100. Scroll-molded shaped frame; painted ivory; on low cabriole legs. Covered in gros-point displaying medallions of varicolored flowers on a grenat background.

L. Alav in Paris
141—TWO NEEDLEWORK LACQUÉ ARMCHAIRS *Directoire Period*

480. Simply carved frames; on tapering legs. Painted gray. Covered in petit-point displaying dainty trophies and bouquets of flowers within wreaths; on deep ivory grounds.

a. a. Smith
142—NEEDLEWORK LACQUÉ FAUTEUIL *Louis XVI Period*

180. Arched back; with open curved arms, on pear-shaped supports and tapering fluted legs; enriched with paterae and leaf moldings. Back, seat and armpads covered in petit-point displaying baskets of flowers before a trellis; on deep ivory grounds.

H. H. Seaman, agt.
143—TWO NEEDLEWORK PAINTED ARMCHAIRS *Louis XV Period*

560. Scroll-molded walnut frames; painted gray; enriched with floral bouquets; on cabriole legs. Covered with fine gros-point presenting varicolored floral bouquets and ribbons on yellow backgrounds.

E. Bernet, agt.
144—NEEDLEWORK PAINTED ARMCHAIR *Louis XVI Period*

160. Molded oval back; ornamented with floral bouquet; on tapering fluted legs; finished ivory. Covered with fine gros-point displaying bouquets of varicolored flowers on pistache and cream backgrounds.



Chances of London

145—SET OF FOUR NEEDLEWORK ARMCHAIRS

Louis XVI Period

1480. Simply molded shaped frames; on tapering fluted legs; painted light gray; covered in fine petit-point, presenting baskets and garlands of varicolored flowers on cream background.

From the Château d'Ance,

W. Thompson

146—CARVED AND PAINTED SOFA

Louis XVI Period

120. Finely shaped and molded frame; with high back and deep seat, open arms; on spirally fluted legs; enriched with acanthus leaves and ribbon motives. Covered in old lavender silk brocade with floral stripe.

Height, 3 feet 3 inches; length, 4 feet.

Second Afternoon

147—TWO NEEDLEWORK ARMCHAIRS

A. Berner, agt.

Directoire Period

680. Simply molded frames; painted gray; on baluster legs. Backs, seats and armpads covered in fine gros-point displaying bouquets within wreaths of flowers on cream grounds and borders of crushed apricot.

148—TWO NEEDLEWORK ARMCHAIRS

Ernest A. Steiner

Louis XV Period

500. Scroll-molded shaped frames; painted ivory, enriched with floral bouquets; on cabriole legs. Seat, back and armpads covered with fine needlework presenting figures, chimeræ, birds and flowers in petit-point amid gros-point rocaille.

149—NEEDLEWORK WALNUT SCREEN

H. L. Kaufman

Louis XV Period

340. Oblong molded frame; with carved open scrollings and legs. Needlework panel presenting a group of allegorical figures in landscaped medallion. Executed in petit-point, amid gros-point rocaille.

Height, 46½ inches; width, 33 inches.

150—NEEDLEWORK CARVED OAK SCREEN

Mrs. M. D. Steiner

Louis XIV Period

215. Leaf molded oblong frame; scrolled at sides with satyr-heads and leafage; on broad scrolling feet. Needlework panel in petit-point with background embroidered in silver threads; displaying a seated huntress carrying a falcon; within a medallion surrounded by large scrolling flowers.

Height, 48 inches; width, 33 inches.

151—TWO NEEDLEWORK ARMCHAIRS

N. H. Seaman, agt.

Louis XV Period

1,000. Scroll-molded shaped frames, enriched with floral bouquets; on cabriole legs; painted gray. Seats, backs and armpads covered in fine needlework with groups of figures and birds on sapphire-blue grounds in petit-point; seats with fantastic floral gros-point, on black backgrounds.

152—NEEDLEWORK CARVED WALNUT ARMCHAIR

Maurice Leir

Louis XV Period

315. Serpentine back; scrolled arms; on stretchered cabriole legs. Back covered in petit-point depicting allegorical subject, "Europa and the Bull." Seat with flowers and animals.

Second Afternoon

A. J. Tobler
153—TWO NEEDLEWORK CHAIRS

Louis XIII Period

180. Open arched and molded back; with central pierced stellate splat. On baluster legs and stretchers. Seats presenting growing flowers and fruit in petit-point on ivory grounds, amid gros-point rocaille.

C. P. Perre
154—TWO NEEDLEWORK WALNUT ARMCHAIRS

Louis XIII Period

530. Oblong backs, with turned arms, supports, legs and stretchers. Covered with fine gros-point displaying floral and fruit scrollings in rich colors on tête-de-nègre backgrounds.

R. A. Pederson
155—NEEDLEWORK WALNUT ARMCHAIR

Louis XIII Period

350. Arched back and seat, covered in fine gros-point displaying conventionalized flowers and fruit on black grounds. Scrolled arms and legs. With unusual H-stretcher.

M. J. Donovan
156—NEEDLEWORK WALNUT ARMCHAIR

Louis XIII Period

170. High oblong back; finely scrolled arms, legs and stretchers. Seat and back covered with ancient red velours, paneled with appliqué needlework medallion in petit-point displaying two maidens swinging amid flowers, scrollings and gros-point rocaille on blue ground; seat similar with scrollings.

Ernest. agt
157—CARVED WALNUT COIFFEUSE CHAIR

Louis XV Period

400. Rare shaped frame, with scroll-molded low back, open arms, and cabriole legs; gilded cannée seat and back. Loose seat cushion covered in petit-point displaying carnations and rose bouquets within a trellis; on ivory background.

S. H. Loun
158—NEEDLEWORK WALNUT ARMCHAIR

Louis XIII Period

320. High oblong back; scroll-molded arms, legs and stretchers. Covered in needlework with figures of fantastic animals in petit-point surrounded by floral gros-point; on tête-de-nègre backgrounds.



Charles of London

159—TWO NEEDLEWORK ARMCHAIRS *Louis XIV Period*

1900. Rare high-back walnut frames; having scrolled arms, legs and stretchers finely carved with scroll motives and leafage. Rich patina of the period. Covered with fine point Saint Cyr. Back of one with a medallion presenting a scene from an "Italian Comedy" in which several personages are playing on varied musical instruments in a landscape, while a dog barks in the foreground. The other displays a game of bowls. A country woman is seen stooping with the ball in her right hand, ready to throw at the skittles; two young men stand watching the cast and wait their turn. The seats present birds and chimerae.

From the Comte de Gontaut Biron Collection.



160—TWO NEEDLEWORK ARMCHAIRS

H. W. Seawall, 1898
Louis XIII Period

1000. Plain walnut frames, styled "Os de mouton." High back, open curved arms and legs; with patina of the period. Covered in needlework, the backs depicting "The Finding of Moses" and a mythological subject amid flowers, birds and chimeræ; executed in petit-point, surrounded by floral gros-point. The seats, chimeræ and birds on tête-de-nègre backgrounds.

From the Comte de Gontaut Biron Collection.



Mrs. Julius Leheine

161—FLEMISH NEEDLEWORK ARMCHAIR *Louis XIII Period*

400.

Oblong back; turned walnut arms, supports, double frontal stretcher and legs. Seat and back covered with Flemish needlework, showing landscapes with "Grotesque Animal," fruit and flowers; executed in mellow green and brown tones.

From the Comte de Gontaut Biron Collection.

Mrs. F. L. Fish

162—NEEDLEWORK WALNUT FAUTEUIL *Louis XV Period*

725

Scroll-molded shaped frame; enriched with floral bouquets; on cabriole legs. Covered with fine petit-point, the back presenting a young Seigneur standing between two blossoming trees; seat showing birds amid flowers; scrolled gros-point borders.



163—FLEMISH NEEDLEWORK ARMCHAIR *Mrs. Julius Leheine* Louis XIII Period

+50. Oblong back; turned walnut arms, supports, and legs. Seat and back in very rare sixteenth century needlework on "Point d'Hongrie" backgrounds; presenting figures in a landscape; wonderfully executed in rich mellow greens and browns enriched with deep red and blue notes.

From the Comte de Gontaut Biron Collection.

164—NEEDLEWORK WALNUT ARMCHAIR *Le P. Biron* Louis XIII Period

+75. Oblong back and seat; covered with petit- and gros-point, displaying medallion of "Court Beauty" seated before a table surrounded by fantastic scrollings; bird medallion in seat similarly surrounded. Frame elaborately carved with leafage, of a later period.

Second Afternoon

cut
165—WALNUT NEEDLEWORK ARMCHAIR *Louis XIV Period*

Scroll-molded walnut frame; covered with fine needlework presenting figures in petit-point amid gros-point rocaille.

Charles of Lunden
166—SET OF SIX NEEDLEWORK ARMCHAIRS *Louis XV Period*

3500 Broad, shaped walnut frames enriched with floral bouquets; on cabriole legs. Fine patina of the period. Covered with petit- and gros-point, the backs presenting a variety of subjects. Allegorical scenes, Chinoiserie, Cupids and flowers, in petit-point surrounded by gros-point. The seats, birds, chimæra and flowers similarly enclosed.

From the collection of Comte du Gault, Château du Gault, St. James (Manche).

(Illustrated)

J. L. Kaufman
167—NEEDLEWORK BERGÈRE *Louis XV Period*

425 Plain scroll-molded frame, with low cabriole legs; painted ivory. Loose seat cushion and back, covered in gros-point, presenting large varicolored peonies on ivory grounds.

From the collection of Comte de Bourbon Busset, near Agen.

J. H. French
168—NEEDLEWORK LACQUÉ ARMCHAIR *Louis XVI Period*

210 Oblong tapering back; with open scrolled arms on fluted pear-shaped baluster supports, enriched with leaf moldings; on tapering fluted legs. Finished ivory lacqué. Covered in petit-point displaying trophies within flowered wreaths, on cream backgrounds.

Louis Leiris
169—NEEDLEWORK LACQUÉ SOFA *Louis XVI Period*

315 Molded oblong back; open fluted and scrolled arms; on tapering fluted legs. Finished in gray and ivory lacqué. Covered with petit-point presenting baskets of flowers within medallions and loose floral bouquets on rich golden-toned background.

Height, 3 feet; length, 5 feet 10 inches.



NO. 166—SET OF SIX NEEDLEWORK ARMCHAIRS
(*Louis XV Period*)

Second Afternoon

Lans Curiosity Shop

170—ENGLISH NEEDLEWORK WALNUT CHEEK CHAIR

Eighteenth Century

625. High oblong back, with cheeks, deeply scrolled arms and loose cushion seat. Covered with eighteenth century needlework, of conventional floral pattern; on deep blue backgrounds. Supported on cabriole legs with shell knees and claw feet in the Chippendale style.

Arthur Leeds

171—FOUR RENAISSANCE TAPESTRY ARMCHAIRS

French Sixteenth Century

- 2000 Oblong backs, with straight turned arms terminating in octagonal heads; on turned legs and stretchers. Seats covered in fine Renaissance tapestry, presenting landscapes and animals. Backs in similar tapestry displaying fantastic fish in water amid reeds.

From the collection of Duchesse de la Rochefoucault, Château de la Godinière, Vendôme (Loir et Cher).

H. B. Kennedy

172—NEEDLEWORK FIRE SCREEN

Louis XIV Period

576. Oblong needlework panel; depicting a rustic scene. Numerous figures of men and women clad in the gala garb of the epoch dancing under fruit trees. Executed in fine petit-point. Floral gros-point border. Carved walnut frame, parcel gilded, of a later period.

*Height, 52 inches / width / 33 inches.
C. Berner, Esq.*

173—NEEDLEWORK CARVED WALNUT FAUTEUIL *Régence Period*

1300. Shaped, molded frame; enriched with shell motives, scrolls and leafage. Back covered with rare needlework depicting a "Pastoral Scene" with figures of shepherds and shepherdesses watching a quaint flock of sheep amid trees, in petit-point on sapphire-blue ground; surrounded by gros-point. The seat shows birds and flowers in petit-point on similar ground.

From the Comte de Gontaut Biron Collection.

Cur

174—NEEDLEWORK SCREEN

Louis XV Period

- Scroll-molded frame; panel with petit-point figures surrounded by gros-point.



175—NEEDLEWORK FIRE SCREEN

Louis XIV Period

275. Oblong panel presenting a pastoral scene in fine point Saint Cyr with numerous rustic figures in petit-point; three young women, one carrying a basket of flowers, form a merry group in front of a cottage at right. Surrounded by gros-point panels and rocaille. Gilded and carved frame; scrolled with leafage and shell motives; apparently of later period.

Height, 4 feet; width, 2 feet 6 inches.

From the Comte de Gontaut Biron Collection.

176—NEEDLEWORK WALNUT FAUTEUIL

Régence Period

620. Frame enriched with shell motives, scrolled leafage and cabriole legs. Covered in fine point Saint Cyr needlework presenting a mythological subject, landscape and figures, surrounded by gros-point. Vase of flowers in the seat.

Second Afternoon

Herbert H. Maas
177—NEEDLEWORK WALNUT FIRE SCREEN *Louis XIV Period*

225. Fluted and molded oblong frame; on scrolled hoof feet; fine patina. Needlework panel displaying in petit-point a seated lady of the court and her pet monkey under a draped canopy; surrounded by birds, animals and blossoming trees.

Height, 46 inches; width, 29 inches.

Mrs. F. V. Stairs
178—SET OF SIX NEEDLEWORK ARMCHAIRS *Louis XV Period*

2300. Daintily shaped walnut frames; carved with floral bouquets; on cabriole legs. Covered with needlework presenting scenes from an "Italian Comedy," with figures in rich flowing costumes, amid plants and flowers; executed in point Saint Cyr. Seats displaying birds in landscapes executed in petit-point, amid floral gros-point.

From the collection of Comte Armand du Gault, Château du Gault, Saint James (Manche).

(Illustrated)

A. J. Valow
179—NEEDLEWORK WALNUT FIRE SCREEN *Louis XV Period*

490. Arched and scroll-molded walnut frame; enriched with floral bouquets. Shaped needlework panel in point Saint Cyr displaying a figure of a youth, "The Bird Charmer," the drapery, birds and flowers in petit-point; surrounded by floral gros-point on prune-colored background.

Height, 38½ inches; width, 25 inches.

Helen Symons
180—SET OF SIX NEEDLEWORK ARMCHAIRS *Louis XV Period*

1950. Walnut frames; painted gray, carved with floral bouquets in backs, valances and cabriole legs. Covered with fine point Saint Cyr presenting allegorical groups of figures in the backs; animals and birds in the seats, surrounded by gros-point.

From the collection of Comte de Gasquet James, Château de la Rance, Dinan (Côtes-du-Nord).



No. 178—SET OF SIX NEEDLEWORK ARMCHAIRS (*Louis XV Period*)

Second Afternoon

181—NEEDLEWORK FIRE SCREEN

Mrs. M. F. Smith
Louis XV Period

300.

Scroll-molded frame; painted in gray and green, enriched with floral bouquets. Oblong needlework panel in fine gros-point displaying blossoming tropical plants on ivory background.

Height, 41½ inches; width, 26½ inches.

From the collection of Comte de Bourbon Busset, Agen (Lot et Garonne).

182—NEEDLEWORK CARVED AND GILDED CHAIR

H. L. Kaufman
Louis XVI Period

40.

Seat, covered in petit-point, displaying a vase of flowers within a wreath; on ivory gray ground. Frame, with open lyre back and fluted tapering legs, apparently of a later period.

183—NEEDLEWORK CARVED AND GILDED BERGÈRE

Henry Symonds Esq
Louis XV Period

300.

Scroll-molded shaped frame; enriched with floral bouquets; on cabriole legs. Seat, back and arms covered in petit-point presenting varicolored flowers on ivory and dull yellow backgrounds.

184—SET OF SIX NEEDLEWORK WALNUT ARMCHAIRS

A. J. Talbot
Louis XV Period

2940.

Covered with fine needlework; the backs presenting allegories of "The Seasons" with groups of figures; executed in petit-point surrounded by scrolls in gros-point. The related seats show groups of animals, birds and flowers in petit-point amid floral gros-point; on black grounds. Scroll molded frames, in the Louis XV style, enriched with floral bouquets; on cabriole legs.

185—NEEDLEWORK WALNUT FIRE SCREEN

J. Coleman
Régence Period

200.

Molded oblong frame; enriched with open scrollings and husk cartouches. On scrolled legs having shell and arabesque motives on feet. Petit- and gros-point panel displaying the figure of a mandarin seated before a Chinese palace amid exotic trees; on tête-de-nègre ground.

Height, 43 inches; width, 33 inches.

Second Afternoon

186—CARVED OAK CONSOLE TABLE

F. S. Whitten
Louis XV Period

600. Open serpentine frieze; supported on two incurved cabriole legs and broad stretcher; enriched with pierced rocaille scrolled leafage and floral sprays. Red Alps marble top.

Height, 33 inches; length, 49½ inches.

From the collection of Comte Armand du Gault.

187—CARVED AND GILDED CONSOLE TABLE

V. L. Kaufman
Louis XV Period

130. Serpented top; enriched with open frieze of shell motives and scrolled leafage. On two incurved cabriole legs and stretcher similarly enriched. Fine molded Brocatelle marble top.

Height, 27½ inches; length, 28½ inches.

188—TULIPWOOD SIDE TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period
Louis Curiosity Shop

155. Serpented oblong top; front fitted with drawer, having ormolu handles and escutcheon. On slightly cabrioled legs. Half statuary marble top.

Height, 28½ inches; width, 28½ inches.

189—INLAID TULIPWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ

Louis XV Period

355. Rectangular; front fitted with two enclosing doors richly paneled with amaranth wood. On cabriole legs. Fine rose Brèche marble top.

Height, 32½ inches; length, 38 inches.

190—INLAID TULIPWOOD COMMODOE

Louis XVI Period

400. Rectangular; with canted pilasters; fitted with two drawers. Enriched with sprays of roses and bandings. On cabriole legs with ormolu toes. Half statuary marble top.

Height, 33½ inches; length, 36½ inches.

191—COMBINATION SECRETARY COMMODOE

Louis XVI Period

650. Inlaid with kingwood and tulipwood; embellished with panels and oval floral medallion. Fitted with three drawers. The upper drawer with hinged front arranged with writing slide. Enriched with ormolu handles and feet. On tapering square legs. Rare Dove tapestry marble top.

Height, 34 inches; width, 38 inches.

Second Afternoon

192—CARVED WALNUT LIBRARY TABLE

L. Halsey

French Renaissance Period

600. Molded oblong top; frieze enriched with gadroons and corner leafage. Supported at ends by caryatids, each flanked by two winged chimerae, at center and inner ends with scrolled leaf cartouches terminating in massive claw feet; these rest on a molded base carved at cross ends. (The frieze and portion of top of a later period.)

Height, 2 feet 8 inches; length, 4 feet 11 inches; width, 2 feet 9½ inches.

From the collection of Duchesse de la Rochefoucault, Château de la Godinière, Vendôme.

(Illustrated)

193—CARVED LACQUÉ CONSOLE TABLE

75% French

Louis XVI Period

500. Semicircular frieze, painted ivory; handsomely carved in oak, the frieze with pierced rosetted guilloche motives; supported on fluted legs having Doric capitals. Double incurved fluted stretcher centered with two-handled, fluted vase. Tapestry Dove marble top.

Height, 32 inches; width, 51 inches.

From the Château des Merantais, near Versailles.

194—MARQUETERIE COMMUNE, MOUNTED IN CUIVRE DORÉ

Mrs. Julius Leber

Louis XVI Period

770. Inlaid with kingwood, box and tulipwood in conventional panelings and rosace-motived frieze. Front fitted with three small and two large drawers ornamented with ormolu handles; supported on cabriole legs, embellished with mountings at crowns, knees and feet. Rouge-Royal marble top.

Height, 36 inches; length, 43 inches.

195—MAHOGANY SIDE TABLE

L. Ulman

Louis XVI Period

250. Oblong top; frieze with long drawer having brass handles. On fluted columnar legs with stretcher shelf. Enriched with brass flutings, lines and pierced brass gallery. Half statuary marble top and insert to shelf stretcher. (Marble and various mountings imperfect.)

Height, 3 feet; length, 3 feet 9 inches.



No. 192—CARVED WALNUT LIBRARY TABLE (*French Renaissance Period*)

Second Afternoon

196—VERDURE TAPESTRY SOFA

O. Bernier, Agt.
Louis XIII Period

1650. High back; with cheeks scrolling into arms. Scrolled legs and stretchers styled "Os de Mouton." Fine patina. Covered in verdure tapestry animated with birds.

Height, 3 feet 9 inches; length, 6 feet 4 inches.

197—ENGLISH NEEDLEWORK WING SOFA

Mrs. H. Ludovicy
Eighteenth Century

2200. High serpentine back frame with cheeks and loose seat cushion. Covered with fine needlework, the back presents a Chinese group of five figures, some reclining, others holding parasols; executed in petit-point surrounded by floral gros-point of rich coloring on black background. Similar gros-point cheeks, arms and cushion. Stretcher and legs handsomely carved in the William and Mary style.

Height, 3 feet 9½ inches; length, 4 feet 5½ inches.

From the collection of Comte de Gasquet James, Château de la Rance, Dinan (Côtes-du-Nord).

(Illustrated)

198—NEEDLEWORK WALNUT FAUTEUIL

H. L. Kaufman
Louis XIV Period

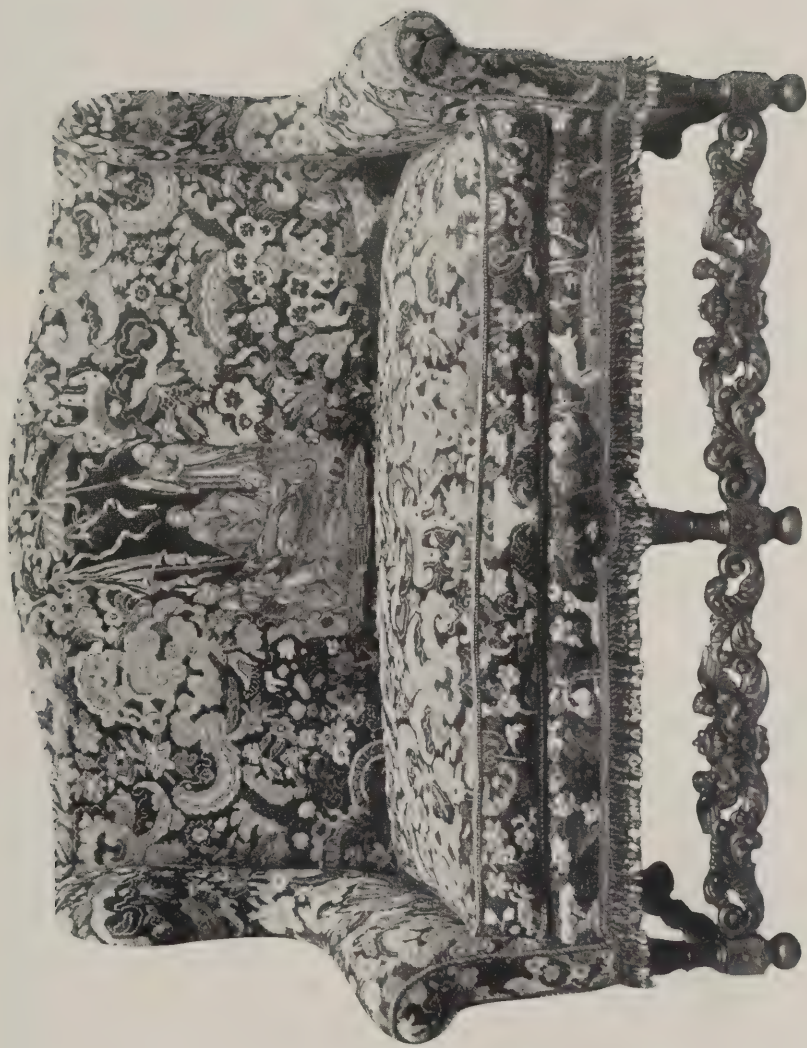
375. High oblong back; covered with gros-point displaying vases of scrolling flowers in mellow rich colors. Elaborately carved arms, stretchers and legs with claw feet, rosettes and scrolled leafage.

199—TWO NEEDLEWORK CARVED AND GILDED FAUTEUILS

O. Bernier, Agt.
Régence Period

450. Scroll-molded shaped frames; enriched with shell motives and scrolled leaves. Seats, backs and armpads covered in fine point Saint Cyr presenting allegorical figures. One depicting a Goddess, richly robed, seated on a stone bench, while a Cupid standing before her offers a garland of flowers. A female attendant, in the background, carries a basket of flowers in her hand. The other depicts a Goddess spinning; she is assisted by two female attendants. The seats present birds and flowers in petit-point surrounded by gros-point.

From the collection of the Duchesse de la Rochefoucault.



No. 197—ENGLISH NEEDLEWORK WING SOFA (*Eighteenth Century*)

Second Afternoon

Charles of London
200—NEEDLEWORK CARVED WALNUT FAUTEUIL

Louis XIV Period

575. High serpentine back; scroll-molded arms; on baluster legs and shaped stretcher. Back covered with fine needlework presenting two figures of Court beauties seated amid flowers. Birds and flowers in the seat. Surrounded by gros-point borders. (Frame restored.)

A. J. Salow
201—SET OF FOUR NEEDLEWORK ARMCHAIRS

Louis XIV Period

1700. High oblong backs; the arms richly carved with leafage, on turned supports; similarly turned legs and stretchers. The backs covered with point Saint Cyr medallions presenting interesting allegorical subjects and landscapes, surrounded with floral gros-point. The seats in gros-point, enriched with chimerae and flowers in petit-point; on tête-de-nègre background.

From the Comte de Gontaut Biron Collection.

(Illustrated)

George Elliott
202—NEEDLEWORK CARVED WALNUT FAUTEUIL

Louis XIV Period

525. High serpentine back; scrolled arms, legs and stretcher enriched with shell motives and foliage. Fine patina. Covered in petit- and gros-point showing a group of figures playing chess, in back; birds and flowers in seat; black background.

A. J. Bodner
203—NEEDLEWORK CARVED WALNUT FAUTEUIL

Louis XIV Period

575. High serpentine back; curiously shaped molded arms and legs. Seat and back covered with fine needlework presenting Chinese figures and chimerae in petit-point surrounded by gros-point rocaille. Executed in yellows, green, reds, and blues on black background.

201A - Armchair

1500. A. J. Salow



No 201—SET OF FOUR NEEDLEWORK ARMCHAIRS (*Louis XIV Period*)

Second Afternoon

204—NEEDLEWORK WALNUT FIRE SCREEN

Régence Period

150.

A. J. Falour
Oblong molded frame; terminated with gadrooned finials and scroll feet. Rare petit-point panel displaying a golden-yellow, oval medallion of flowers on a *tête-de-nègre* ground exhibiting sprays of flowers, fruit and two "Royal" ciphers at sides.

Height, 36½ inches; width, 26½ inches.

205—SET OF FOUR WALNUT FAUTEUILS AND CANAPÉ

Régence Period

2100.

Mrs. E. F. Albee
Made by "NOGARET," one of the leading ebenists of this period. Scroll-molded shaped frames enriched with shell motives, scrolled leafage and flowers; on cabriole legs. Sofa with molded cheeks having carved supports. Back, seats and arms covered in old crimson floral damask. The frames are signed on lower back rails, "Nogaret à Lyon."

Canapé: Height, 3 feet 5 inches; length, 6 feet 2 inches.

From the collection of Comte de Franqueville, Château de la Muette, Paris.

(Illustrated)

206—SMALL NEEDLEWORK WALNUT CHEEK SOFA

Louis XIII Period

1555.

A. Bernet. agt.
High oblong back; with cheeks developing into arms, and seat covered with fine gros-point displaying pagodas and fantastic birds amid leaves and rocaille; old yellow grounds.

Height, 3 feet 6 inches; length, 4 feet 3 inches.

207—TWO NEEDLEWORK CARVED WALNUT ARMCHAIRS

Louis XIV Period

600.

L. P. Perin
High oblong back; elaborately carved arms and cabriole legs with claw feet. Backs covered in petit-point presenting grotesques figures and flowers on cream grounds; the seats displaying birds and flowers.



NO. 205—SET OF FOUR WALNUT FAUTEUILS AND CANAPÉ
(*Régence Period*)

7,050. Large high oblong backs, simply carved arms and supports, turned legs and rails. (Louis Philippe Period.) Covered in the finest point Saint Cyr needlework known, presenting varied allegorical scenes.

- (A) The back represents "L'Enlèvement d'Europe." Europa, richly robed and with flowing mantle, is carried off in a chariot drawn by fiery horses, handsomely harnessed. A cupid, with bouquets of flowers in one hand, is holding the reins with the other. Two other cupids are flying overhead, throwing flowers at the group. Background of trees and hilly landscape. The seat represents the Goddess Venus seated in a chariot drawn across the waters by two Dolphins; female attendants are at each side. Winged cupids are seen hovering above. A garland of varicolored flowers surrounds the group.

(Illustrated)

- (B) The back represents "Diane la Chasserresse." Diana is depicted hunting the deer, clad in flowing robes and blowing on a long trumpet, she is approaching the deer, while two female nymphs with arrows are beside her. A third, detached from the group, is ready to pierce the deer with her arrow, while a dog barks at the beast. Background of trees and landscape. The seat represents a similar subject to A, with slight variations.

(Illustrated)

- (C) The back represents "La Tonte." A handsome woman, simply clad and with a large plumed hat, is standing amid a group of peasants, seated under the trees shearing sheep. In her left hand she holds a large parasol, in her right a pair of shears. One of the peasants, interrupting his work, is looking up at her. Backgrounds of trees and landscape. The seat shows birds, flowers and blossoming trees.

[Continued]



A



B

No. 208—SET OF SIX ROYAL NEEDLEWORK FAUTEUILS (*Louis XIV Period*)

Second Afternoon

[No. 208—*Continued*]

(D) The back represents "La Chasse au Faucon." A lady of the Court, handsomely dressed with flowing robes and plumed hat, is riding a fiery horse ready to start for the falcon hunt. A woman attendant on horse-back by her side is holding a bird of rich plumage on her right wrist, while a cavalier closing the procession is pointing in the direction the group is to take. A page preceding the group, afoot, holds the Lady's standard. The seat represents war trophies, amid flowers and foliage.

(E) The back represents "Ceres." The Goddess is depicted resting in a field holding a sheaf of wheat behind her; she is dressed in flowing robes. A garland of varicolored flowers adorns her hair. A nymph is standing at her side. Background of flowers, and landscape. The seat allegorical of "Autumn" and "Winter." Ceres is seated on a stone bench with flowing robe and a laurel wreath on her head. She carries a sheaf of wheat beside her. An allegorical figure offers her grapes, while another offers flowers from a basket. Seated at left foreground is an old peasant warming his hands before a fire. Background of trees and landscape.

(F) The back represents "La Danse champêtre." In a charming rustic spot a man and woman dressed in peasant's garb and holding each other by the hand are dancing on the sward. Huge trees form the background. The seat presents a village scene. A peasant heading a procession is playing the hurdygurdy, while two others are carrying a large pail on a long staff which rests on their shoulders. A woman is watching the group from the upper window of her hut. Background with trees of varied foliage.

From the collection of Comtesse de Gallard, Château de Wideville, Davron (near Versailles).



Mrs. M. O. Storer

209—NEEDLEWORK WALNUT WING CHAIR *Eighteenth Century*

1075.

High back with scrolled cheeks and arms; on massive cabriole legs handsomely carved with eagles' heads and claw feet in the Chippendale style. Upholstered in fine Louis XIV needlework. The back presenting a medallion, enclosing a figure of a Court lady handsomely gowned, standing before an urn in a landscape with birds; executed in fine point Saint Cyr. The seat showing a landscape medallion in petit-point surrounded by floral gros-point; black backgrounds.

From the collection of Comte de Gasquet James, Château de la Rance, Côtes-du-Nord.

Second Afternoon

210—NEEDLEWORK WALNUT FAUTEUIL *Jos. R. Choate, Jr.* *Louis XIV Period*

350. High serpentine back; scroll-molded arms, cabriole legs and stretcher, enriched with cartouches and leafage. Back covered in fine needlework presenting figures of two rustics in petit-point amid gros-point rocaille. Seat with bird and flowers on tête-de-nègre grounds.

211—TWO ROYAL NEEDLEWORK ARMCHAIRS *Charles of London* *Régence Period*

3400. High serpentine back; open scrolled arms, supports, cabriole legs and stretchers handsomely carved with scrolled leafage and rocaille. The backs covered with extremely fine point Saint Cyr displaying "Pastoral Court Scenes" in central medallions. In one a Royal personage, richly garbed with lace sleeves and plumed hat, is bowing to a Lady of the Court sitting under a tree and dressed in a handsome gown, the folds of which sweep the ground. In front of her is a little lamb with a garland of flowers around its neck. Executed in a bewildering variety of colors. In the other a Gentleman of the Court is seated on a bench in a garden. On his outstretched left hand is perched a bird; a lady, seated beside him, holds a cage. A Royal Attendant, standing at the left, carries a garland of flowers in her hands. The seats are also in point Saint Cyr, presenting medallions enclosing animals in landscapes of petit-point, surrounded by floral gros-point.

Note: These needlework chairs were originally embroidered by the Ladies of Saint Cyr, as a present to Cardinal Richelieu and later came into the Biron family.

From the Comte de Gontaut Biron Collection.

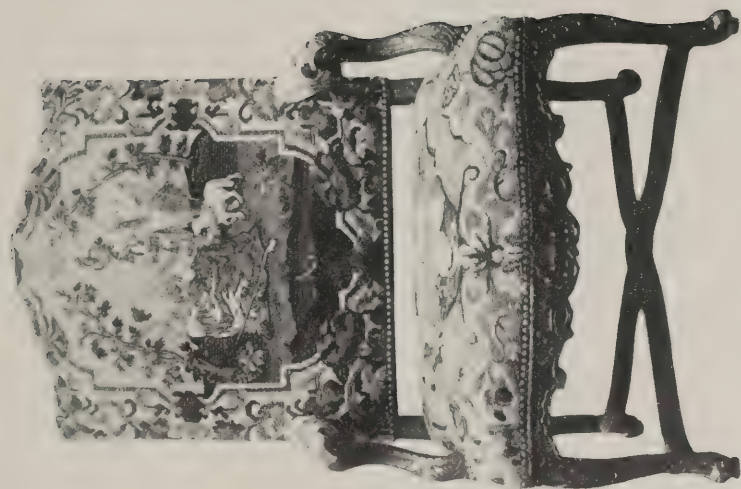
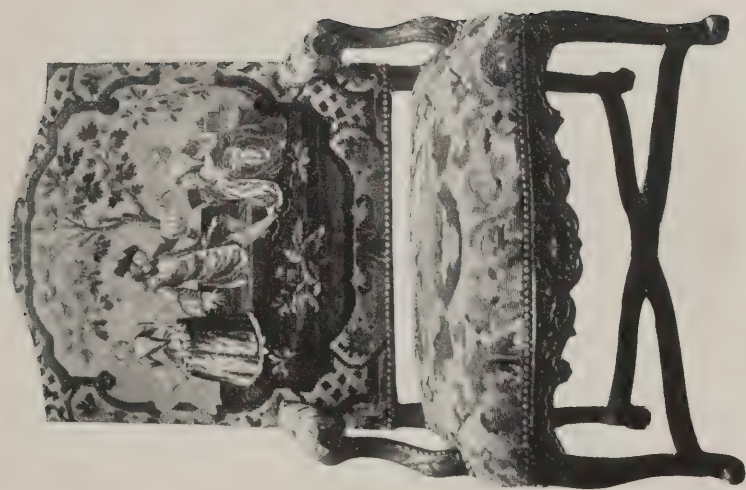
(Illustrated)

212—TWO NEEDLEWORK WALNUT FAUTEUILS *E. Sernet, uphol.*

Louis XIV Period

1400. Serpentine oblong backs; arms richly carved with scrolled leaves, turned supports, legs and stretchers. Fine patina of the period. Covered in fine point Saint Cyr, one presenting allegorical figures amid blossoming trees and flowers, the other presenting fantastic birds and animals on pale blue background; both surrounded by gros-point. Birds and flowers on seats.

From the Comte de Gontaut Biron Collection.



No. 211—Two ROYAL NEEDLEWORK ARMCHAIRS (*Régence Period*)

Second Afternoon

213—TWO RARE NEEDLEWORK CHEEK CHAIRS

French Eighteenth Century

7000. High serpentine backs, with cheeks and loose cushions. Covered in magnificent point Saint Cyr, presenting two varied allegorical scenes within landscaped medallions. Gros-point of rocaille on cheeks and cushions, enriched with birds and flowers in petit-point. Walnut stretchers and legs carved in the Jacobean style.

From the collection of Comte de Gasquet James, Château de la Rance, Côtes-du-Nord.

(Illustrated)

214—TWO NEEDLEWORK WALNUT FAUTEUILS

Louis XIV Period

400. High oblong backs, with molded arms, supports and legs. Backs and seats covered in fine needlework, one presenting the figure of a Seigneur in a landscape, the other a Lady of the Court and her Beaux. Executed in point Saint Cyr surrounded by gros-point on ivory backgrounds. The seats present flowers and animals amid rocaille.

215—ENGLISH NEEDLEWORK WALNUT SOFA

Seventeenth Century

1400. High double back; supported on baluster legs with stretcher; handsomely carved in the style of William and Mary. Covered in fine needlework, back presenting a group of Chinese figures and chimerae in petit-point surrounded by floral gros-point; loose seat and scrolled arms, displaying fantastic birds and flowers in petit-point amid gros-point rocaille with black backgrounds.

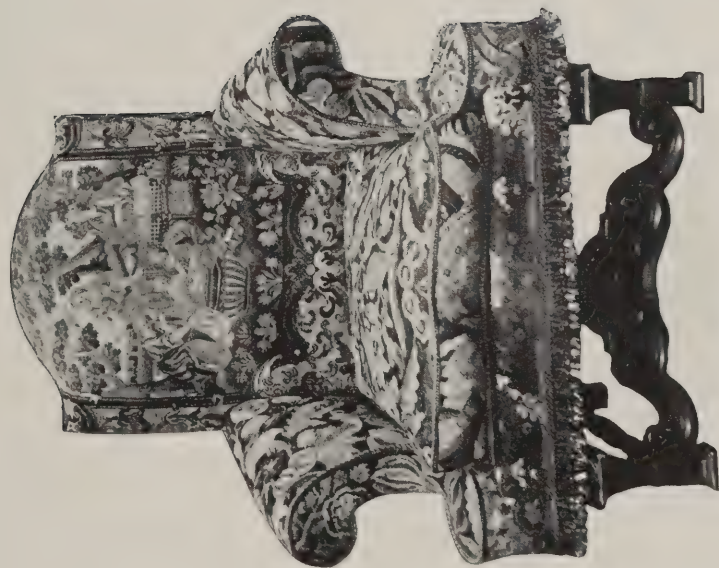
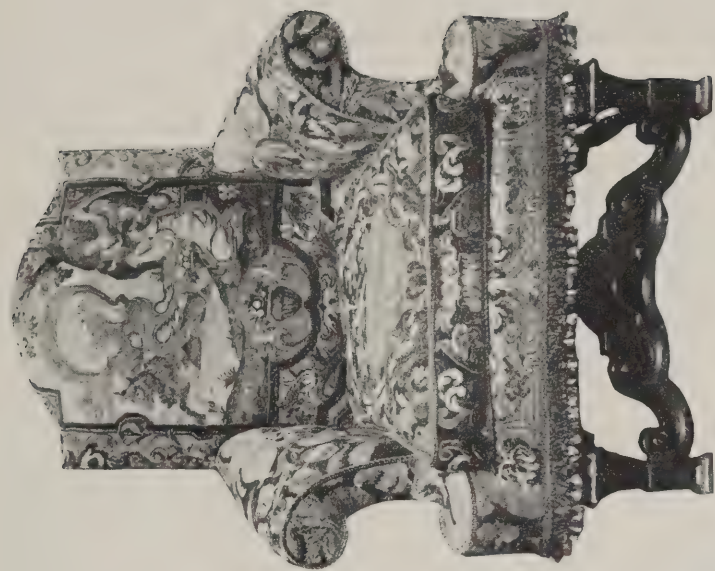
Height, 4 feet; length, 5 feet 5 inches.

216—NEEDLEWORK WALNUT CHEEK SOFA

Louis XIII Period

1500. High back; with cheeks scrolling into arms and deep seat. On simply scrolled legs and stretcher. Seat and back covered in fine gros-point, each presenting varicolored flowers in three panels with tête-de-nègre floral borders.

Height, 3 feet 9 inches; length, 6 feet 7 inches.



No. 213—Two Rare Needlework Cheek Chairs (*French Eighteenth Century*)

Second Afternoon

217—ENGLISH NEEDLEWORK SOFA

N. L. Kaufman
Eighteenth Century

2600. Serpentine back, arms and loose seat cushion; covered in fine old needlework, presenting two central figures clad in fantastic costumes, flanked by birds, dragons and chimerae in petit-point, surrounded by floral gros-point. The seat and arms show chimerae and flowers in petit-point on black gros-point backgrounds. Walnut frame with massive legs and open scrolled stretcher, apparently of a later period.

Height, 3 feet 7 inches; length, 4 feet 5¼ inches.

From the collection of Comte de Gasquet James, Château de la Rance, Côtes-du-Nord.

(Illustrated)

218—NEEDLEWORK CARVED WALNUT FAUTEUIL

E. Bernet, agh
Louis XV Period

825. Rare shaped frame; enriched with scrolled leafage; low seat, back and armpads covered in petit-point showing loose bouquets of varicolored flowers on tête-de-nègre backgrounds.

From the Comte de Gontaut Biron Collection.

219—TWO RENAISSANCE TAPESTRY FAUTEUILS

N. L. Kaufman
French Sixteenth Century

1650. Scroll-molded walnut frames, known as *os de mouton*; handsome patina of the period. Covered in fine Renaissance tapestry, presenting caryatids, birds, flowers and foliage on cream background.

220—NEEDLEWORK CARVED WALNUT FAUTEUIL

Scipps Ltd
Louis XIV Period

915. High serpentine back; scrolled arms enriched with leafage; on turned legs and stretchers. Covered in fine needlework, the back presenting a group of Chinese figures and chimerae in petit-point surrounded by gros-point, on black backgrounds; seat shows birds and flowers in petit-point amid gros-point.



No. 217—ENGLISH NEEDLEWORK SOFA (*Eighteenth Century*)

Second Afternoon

221—SET OF FOUR RENAISSANCE TAPESTRY ARMCHAIRS

N. L. Kaufman

French Sixteenth Century

2,100.

Simply carved and turned walnut frames of the Louis XIII period; with fine patina; ornamented at the arms with gargoyles and acanthus leaves. Upholstered in Renaissance tapestry of fine texture and coloring. The back presenting a reclining Amorino; the seat, a variety of flowers and fruit.

From the Comte de Gontaut Biron Collection.

(Illustrated)

222—FRENCH RENAISSANCE TAPESTRY SOFA

E. Kaufman

Sixteenth Century

900.

Oblong back and seat covered with Renaissance tapestry of the finest texture and coloring. The back presenting allegorical subject, "Alexander the Great and Roxana," flanked by vases of flowers. The seat presenting trellis and flowers on cream background. Border of conventional design on ruby-red background. Walnut turned frame apparently of a later period.

Height, 3 feet 2½ inches; length, 4 feet 1½ inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

223—NEEDLEWORK MAHOGANY CHEEK CHAIR

H. A. Sands

English Eighteenth Century

325.

High serpentine back; with cheeks scrolling into arms and loose seat cushion. On cabriole legs with claw feet. Covered in petit-point displaying conventional scrolling flowers in crimson and blue on deep ivory grounds.

224—TWO WALNUT STATE ARMCHAIRS

J. J. J. J. J.

Dutch Nineteenth Century

300.

High open backs; open arms and stretchers richly carved with scroll leafage and floral motives. Seats covered with French eighteenth century needlework, presenting vases of flowers on gray backgrounds. (Seats slightly imperfect.)



Nos. 221-222—FRENCH RENAISSANCE SOFA AND ARMCHAIRS
(*Sixteenth Century*)

Second Afternoon

225—LARGE NEEDLEWORK WALNUT FAUTEUIL

E. L. H. H. H. H.

Louis XIII Period

525. High serpentine back, deep seat and open covered arms, upholstered in petit-point showing floral bouquets on yellow grounds, surrounded by gros-point. Scrolled arm supports and legs. Enriched with leafage.

226—LARGE NEEDLEWORK WALNUT FAUTEUIL

W. L. H. H. H.

Louis XIII Period

600. High oblong back, long open upholstered arms and low seat; covered in needlework presenting a large medallion occupied by a "Lady and her Lover," richly dressed, standing in a landscape. Executed in petit-point and surrounded by floral gros-point. Seat showing birds and flowers in petit-point with gros-point entourage.

From the Château de Widenille, near Versailles.

227—CARVED WALNUT SOFA

W. L. H. H. H.

Louis Quinze Period

1050. Large walnut sofa of rare shape, styled "Corbeille." The molded sweep back ornamented with a bouquet of roses and finishing in the form of a bow toward the arms. The front rail similarly adorned; supported on curved legs with leaf feet. Back, loose seat cushion and arms upholstered with seventeenth century velvet of green tones with *reflets métalliques*. (Velvet imperfect.)

Height, 3 feet 5 inches; length, 7 feet 4 inches.

From the collection of Vicomte d'Aigneux.

(Illustrated)



No. 227—CARVED WALNUT SOFA (*Louis Quinze Period*)

Second Afternoon

228—TWO FRENCH RENAISSANCE TAPESTRY ARMCHAIRS

Sixteenth Century

1400. Oblong backs; turned arms, supports, and legs with rich patina of the Louis XIII period. Covered with Renaissance tapestry of fine texture and coloring, presenting in one back a Cupid shooting an arrow, in the other he has a bow over his shoulder, both with backgrounds of rich foliage, grapes and fruits; executed in magnificent tones. The seats with similar foliage.

(Illustrated)

229—FRENCH RENAISSANCE TAPESTRY SOFA

Sixteenth Century

400. Oblong back and seat. The back covered with fine Renaissance tapestry presenting a seated allegorical figure holding a branch in her hand; to her right a dove with wings outstretched; surrounded by bunches of fruits and flowers in rich reds and blues, on golden background. The seat with vases of flowers and fruits on similar background. The walnut frame with arms and supports handsomely carved with scrolled leafage, turned legs and stretcher, apparently of a later period.

Height, 3 feet 2 inches; length, 4 feet 1½ inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

230—NEEDLEWORK WALNUT SOFA

Louis XV Period

2600. Scroll-molded frame; of rare shape, styled "Demi-Corbeille"; on cabriole legs. Fine patina of the period. Covered in point Saint Cyr, the back presenting mythological subject, "A Sacrifice to Diana," in central medallion, with landscape and foliage, surrounded by floral gros-point. The seat shows birds and animals in a landscape in petit-point on floral gros-point background.

Height, 3 feet 3 inches; length, 6 feet 4 inches.

From the collection of Comte de Gasquet James, Château de la Rance, Dinan (Côtes-du-Nord).



Nos. 228-229—FRENCH RENAISSANCE TAPESTRY ARMCHAIRS AND SOFA
(*Sixteenth Century*)

Second Afternoon

231—TAPESTRY WALNUT SOFA *Flemish/Eighteenth Century*

1000 Double back, scrolled arms and loose seat cushion upholstered with fine verdure tapestry of the eighteenth century, animated with birds; woven in rich greens, blues and golden tones. Frame with baluster legs and elaborately carved open stretchers in the William and Mary style.

Height, 3 feet 11 inches; width, 5 feet 2 inches.

232—NEEDLEWORK WALNUT CHAISE-LONGUE *Régence Period*

2000 High scrolled head and arms; on cabriole legs; carved with moldings, flowers and leafage. Fine patina of the period. Back, arms and two loose seat cushions, covered with fine needlework, showing numerous birds, chimerae and flowers in petit-point of exquisite coloring; surrounded by floral gros-point on black backgrounds.

Height, 3 feet 6 inches; length, 5 feet 11 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)/

233—INLAID TULIPWOOD UPRIGHT SECRÉTAIRE

Louis XVI Period

275 Rectangular; frieze fitted with long drawer, under with hinged writing fall and two lower enclosing doors. On stump feet. Inlaid with varied vases and utensils, the fall with a festooned table bearing varied implements. Mounted in ormolu with pilaster and apron appliqués and escutcheons. Old Rouge-Royale marble top. (Fall imperfect.)

Height, 4 feet 6½ inches; width, 3 feet 2 inches.

234—CARVED WALNUT LIBRARY TABLE

French Renaissance Period

75 Rectangular top; with leaf-molded edge; fitted with green cloth; frieze with drawer and enrichment of winged cupid-heads at four corners. On columnar legs and H-stretcher having central arcade of columns.

Height, 32½ inches; length, 44½ inches; width, 26 inches.

From the Château de Lostanges.



No. 232—NEEDLEWORK WALNUT CHAISE-LONGUE (*Régence Period*)

Second Afternoon

235—INLAID TULIPWOOD UPRIGHT SECRÉTAIRE

Louis XV Period

550 Rectangular; with drawer in incurved frieze, under fitted with hinged writing fall and two enclosing doors below. Enriched with shaped and feathered panels. Mounted with ormolu escutcheons, handles and leaf toes. On short cabriole legs. Old rose-purple marble top.

Height, 4 feet 7 inches; width, 3 feet.

236—MOUNTED EBONY WRITING TABLE

Régence Period

220 Serpentine oblong top; lined with dark claret leatherette; fitted with three drawers. On cabriole legs. Mounted in ormolu with gadroon molding at top, leaf-scrolled handles, knees and toes. (Front of drawer and small back missing.)

Height, 2 feet 4½ inches; length, 4 feet 9 inches.

237—CARVED WALNUT CENTER TABLE

Régence Period

2/5 Oblong shaped frieze, enriched with shell motives, leaf scrolls and diapered panels. Supported on massive cabriole legs with curious leaf cartouches and husks. Finely molded and shaped half statuary marble top.

Height, 2 feet 4½ inches; length, 5 feet 3 inches; width, 2 feet 7½ inches.

238—ROYAL NEEDLEWORK SOFA

Régence Period

3000 High triple serpentine back; with scrolled cheeks resting on flat open arms, finishing in plain molded supports; the seat rail enriched with shell motives and scrolled leafage and supported on four cabriole legs. The back covered with point Saint Cyr needlework presenting in the central medallion a "Lady of the Court," handsomely gowned, and wearing a plumed headgear, standing with her arms outstretched between two blossoming trees; flanking the medallion are fantastic birds of beautiful plumage in petit-point, surrounded by flowers and rocaille in gros-point. Loose seat cushion with central medallion in floral point Saint Cyr flanked by chimerae and birds in petit-point, on gros-point background. Cheeks and armpads covered in gros-point.

Height, 3 feet 7 inches; length, 7 feet 3 inches.

(Illustrated)



No. 238—ROYAL NEEDLEWORK SOFA (*Régence Period*)

Second Afternoon

J. L. Kaufman
239—DECORATED LACQUÉ MIRROR

Louis XVI Period

200. Oblong frame; with trifoliate arch at crown. Enriched with scrolled leaves at the moldings. Finished gray lacqué. The large upper panel painted on canvas with "Pastoral Scene"; executed in blue camaïeu after Boucher.

Height, 5 feet 8 inches; width, 2 feet 6½ inches.

Mrs. F. S. H. Hutton
240—DECORATED CARVED WOOD MIRROR

French Eighteenth Century

230. Oblong gray lacqué frame; enriched with gilded outer molding and similar inner scrolled medallion at crown occupied by a painting on canvas, "The Music Lesson," after Watteau. The mirror at foot enclosed in a rocaille frame with scrolled cartouche at crown.

Height, 6 feet 8 inches; width, 3 feet 1 inch.

241—CARVED WALNUT CABINET

" " " "
French Sixteenth Century

325. Rectangular; in two portions. Upper portion with molded cornice, arranged as a cupboard, with two hinged doors having sunken panels; elaborately enriched with shell motives, rosettes and leafage. Lower portion larger and similar. Fine patina of the period.

Height, 5 feet 7 inches; width, 4 feet.

From the Comte de Gontaut Biron Collection.

A. J. Hulow
242—NEEDLEWORK CHEEK SOFA

French Eighteenth Century

7500. Scroll-molded walnut frame, enriched with floral bouquets, cabriole legs and molded side cheeks. Covered in fine point Saint Cyr needlework. The back presenting three medallions occupied with allegorical subjects in landscapes; the medallions parted by floral gros-point having black backgrounds. The seats present medallions of birds and flowers surrounded by similar gros-point to back.

Height, 3 feet 5 inches; length, 6 feet 8 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)



No. 242—NEEDLEWORK CHIEK SOFA (*French Eighteenth Century*)

Second Afternoon

243—RENAISSANCE OAK COURT CUPBOARD

Fredrich

French Sixteenth Century

3/5

Rectangular shape; with hinged top cut with various initials; front arranged as a cupboard with central hinged door and flanking panels enriched with François I tracery and Renaissance floral motives. Trimmed with finely pierced iron lock plates. Supported on straight legs and H-stretcher.

Height, 3 feet 11½ inches; width, 3 feet 1 inch.

From the Comte de Gontaut Biron Collection.

244—CARVED OAK COURT CUPBOARD

French Gothic-Renaissance Period

3/5

Rectangular; with molded cornice; front fitted with central hinged door and flanking panels enriched with medallioned busts of warrior, satyr-heads and scrolled arabesques. Trimmed with wrought-iron lock plate and hinges. Under is a long drawer similarly enriched. On straight supports and shelf stretcher. Lower back and upper ends adorned with linen-fold panels.

Height, 50½ inches; width, 36 inches.

From the Comte de Gontaut Biron Collection.

245—FRENCH GOTHIC OAK COURT CUPBOARD

P. H. French and Co.

Fifteenth Century

3200.

Rectangular; with canted ends to front. The center enclosed with two paneled doors fitted with finely wrought-iron Gothic hinges and lock plates superimposed on rose motived traceried panels in low relief, which flank a similarly enriched central panel. The canted portions of front and ends are paneled with further tracery. Lower portion with traceried frieze; supported on straight uprights and deep shelf stretcher. (Slight alterations of later date.)

Height, 4 feet 5 inches; length, 5 feet.

Note: From the famous collection of Georges Hoentschel. Many items of this renowned gathering by Hoentschel were presented to the Metropolitan Art Museum by the late J. Pierpont Morgan, Esq.

(Illustrated)



No. 245—FRENCH GOTHIC OAK COURT CUPBOARD
(Fifteenth Century)

Second Afternoon

246—FRENCH OAK GOTHIC COURT CUPBOARD

P. F. Fenchales

Fifteenth Century

2100. Rectangular shape. Deeply molded top; front enclosed by two large paneled doors fitted with eight wrought-iron hinges of the Gothic period; each door composed of six linen-fold panels. Pinnaced astragal, fitted with finely pierced wrought-iron lock and bolt. Ends similarly paneled.

Height, 5 feet 9 inches; width, 4 feet 6 inches; depth, 1 foot 9 inches.

Note: From the famous collection of G. Hoentschel. Many items of this renowned gathering were presented to the Metropolitan Art Museum by the late J. Pierpont Morgan, Esq.

(Illustrated)

247—WALNUT BENCH

Frederick

French Sixteenth Century

130. Back with four sunk panels; curved voluted arms on baluster supports and similar legs with double H-stretchers. Molded wooden seat.

Height, 3 feet 1 inch; length, 6 feet 7 inches.

248—CARVED OAK CHOIR STALL *French Renaissance Period*

210. Two seats with curved arms; ornamented with double scrolled acanthus leaves. Hinged wooden seats with shaped miserere. Back and arms finished at crown with deeply shaped molding.

Height, 3 feet 3½ inches; length, 4 feet 6 inches.



NO. 246—FRENCH OAK GOTHIC COURT CUPBOARD
(*Fifteenth Century*)

Frederick

249—GOTHIC CARVED OAK CHOIR STALL

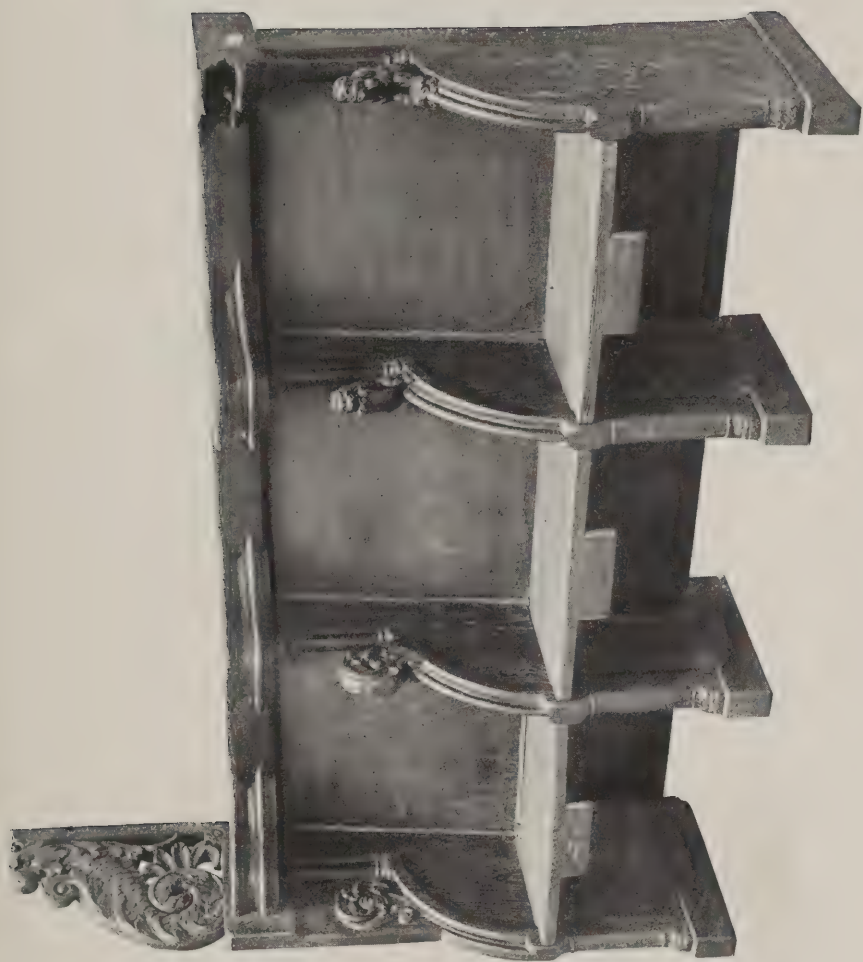
French Fifteenth Century

- 390.* Composed of three seats; with molded curved top and arms supporting various leaf crockets and grotesque figures. Solid supports finished with fixed frontal columns. Hinged seats, with molded misereres. Finished at the upper left end with a finely carved open bracket in the form of a chimera. (The plain backs of later period.)

Height, 3 feet 7 inches; length, 6 feet 8 inches.

From the Abbaye de la Lucerne, near Villedieu (Manche.)

(Illustrated)



No. 249—GOTHIC CARVED OAK CHOIR STALL
(*French Fifteenth Century*)

N. L. Kaufman

250—CARVED WALNUT REFECTORY TABLE *Henry II Period*

700.

Molded rectangular top; frieze with curious scrollings bearing bunches of grapes; fitted with large drawer having wooden knob. Turned legs, rosetted near base, having molded H-stretcher.

Height, 2 feet 7 inches; length, 6 feet 7½ inches; width, 2 feet 1 inch.

From the Comte de Gontaut Biron Collection.

(Illustrated)



No. 250—CARVED WALNUT REFECTORY TABLE (*Henry II Period*)

Second Afternoon

W. S. Kennedy
251—FRENCH RENAISSANCE CARVED WALNUT CABINET

Sixteenth Century

650. Rectangular shape in two portions. Upper portion, with molded cornice and frieze enriched at center with two cupids flanked by scrollings and finished with winged cupids' heads at ends. Front enclosed with two sunk-paneled doors with stellate moldings; parted by three pilasters finely adorned with cupid-heads and pendent flowers; under is a long drawer with sunburst cartouche and scrollings. Lower portion fitted with two doors and pilasters similar to the upper portion. Molded base with ball feet.

Height, 6 feet 9 inches; width, 5 feet.

From the Comte de Gontaut Biron Collection.

(Illustrated)

J. B. Kaufman
252—CARVED OAK TESTER STATE BED

French Sixteenth Century

725. Handsomely molded and scroll-bracketed cornice with paneled canopy enclosing central recessed square covered in yellow and black geometric brocade; frieze displaying leaf scrolls and brocade valance to match central square. Supported on four columns enriched with entwining vines and bunches of grapes. Head-board paneled and sustaining an arched panel displaying figure subject, "Christ at the Well." Lower foot-board formed of sunken panels with pediment carved with Henry II motives. (Two canopy panels and several moldings missing.)

Height, 7 feet 10 inches; length, 6 feet 10 inches; width, 4 feet 8 inches.

From the Comte de Gontaut Biron Collection.



NO. 251—FRENCH RENAISSANCE CARVED WALNUT CABINET
(*Sixteenth Century*)

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, NOVEMBER 12, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 253 to 361, inclusive

- L. G. Kaufman*
253—FOUR VELVET BORDERS *French Renaissance*
200. Rose-red velvet of fine radiance. Trimmed with gold gal-
loon and fringe.

*Respective lengths, (two) 2 yards 17 inches; 3 yards 2 inches, and 1
yard 28 inches; depth, 15 inches.*

- Mrs. E. F. Albee*
254—SILVER BROCADE COVER *Italian Eighteenth Century*
60. Floral ivory damassé ground; woven in crimson, blue, green
and silver threads with irregular panneaux and bouquets
of flowers. *Length, 3 yards 3 inches; width, 1 yard 8 inches.*

- Maurice Lir*
255—NEEDLEWORK CHAIR SEAT *Louis XV Period*
25. Dainty robin's-egg blue; enriched with trailing floral scrolls
of ivory. Executed in petit-point.

- be Lichtman*
256—NEEDLEWORK CHAIR SEAT AND BACK *Louis XV Period*
60. Back, displaying a seated figure on sapphire ground; seat,
a fox on similar ground; executed in petit-point surrounded
by gros-point scrolls on crimson and yellow grounds.

Back, 14½ inches square.

Seat: Depth, 17 inches; length, 20 inches.

Third and Last Afternoon

257—NEEDLEWORK CHAIR SEAT *Therese Smadbeck* French Eighteenth Century

75. King Solomon and the Queen of Sheba. The King seated on a canopied and daised throne with the Queen kneeling before him. Executed in petit- and gros-point with pastel colors on golden-yellow ground.

Depth, 24 inches; length, 26 inches.

258—NEEDLEWORK CHAIR BACK *Mrs. Christine K. Schaefer* Louis XIV Period

110. "Venus and Neptune Riding the Waves." Executed in petit-point amid a gros-point landscape with water. Rich mellow tones.

Height, 37 inches; width, 25 inches.

259—NEEDLEWORK PANEL *Mrs. F. T. Storrs* French Eighteenth Century

180. "The Judgment of Solomon." Executed in fine point Saint Cyr. The King is seated on a daised and crimson canopied throne at left; before him are the two mothers and the executioner. (Mounted.)

Height, 26 inches; width, 21¾ inches.

260—NEEDLEWORK PICTURE *P. H. French* Louis XIV Period

220. "The Nativity." Finely executed in point Saint Cyr. The five shepherds grouped in a manger around the Child, His Mother and St. Joseph. The features of the figures wear beautiful expressions. The varied colors are very skilfully disposed. Oval with velvet corners; in gilded frame.

Height, 20 inches; length, 24 inches.

261—NEEDLEWORK PANEL *A. B. Davies* French Eighteenth Century

120. Europa and the Bull; the subject executed in petit-point amid growing flowers, nymphs, birds and cupidons. Black gros-point background. (Background imperfect.)

Height, 21 inches; width, 21 inches.

262—NEEDLEWORK PANEL *P. H. French* French Eighteenth Century

180. Shaped oblong; presenting gaming cards, dice and a money bag on green ground in petit-point; surrounded by fine gros-point displaying strap and floral scrolls.

Height, 28 inches; width, 24 inches.

Third and Last Afternoon

263—NEEDLEWORK SCREEN PANEL

A. J. Robles

French Late Seventeenth Century

20. A group of five peasants in holiday garb, variously seated or standing, are playing quaint musical instruments and singing. The group is surrounded by fantastic floral motives in brilliant colors on tawny-brown ground. Executed in petit- and gros-point.

Height, 33 inches; width, 28 inches.

EXTREMELY RARE SET OF SEVEN FLEMISH NEEDLEWORK PICTURES

264—NEEDLEWORK PICTURE

O. Bernier, engr.

Flemish Sixteenth Century

150. Presenting "Moses Defending the Daughters of Madian." Exodus II, verse 16: "And the priest of Madian had seven daughters, who come to draw water; and when the troughs were filled, desired to water their father's flocks. And the shepherds came and drove them away: and Moses arose, and defending the maids, watered their sheep."

Height, 15 inches; width, 17 inches.

265—NEEDLEWORK PICTURE

" " "
Flemish Sixteenth Century

210. "Moses and Sephora, his Wife, on their Return to Egypt." Exodus IV, verse 20: "Moses therefore took his wife, and his sons, and set them upon an ass; and returned into Egypt, carrying the rod of God in his hand."

Height, 20 inches; width, 22 inches.

(Companion to the preceding)

266—NEEDLEWORK PICTURE

" " "
Flemish Sixteenth Century

190. "The Israelites Make Bricks without Straw." Exodus V, verse 15: "Straw is not given us, and bricks are required of us as before; behold we, thy servants, are beaten with whips, and thy people is unjustly dealt withal."

Height, 15 inches; width, 17 inches.

(Companion to the preceding)

Third and Last Afternoon

267—NEEDLEWORK PICTURE

Mrs. Thompson
Flemish Sixteenth Century

110. Presenting a biblical passage, "The Second Plague of the Frogs." Exodus VIII: "Moses said to Pharaoh: 'If thou wilt not let them go, behold, I will strike all thy coast with frogs. And the river shall bring forth an abundance of frogs, which shall come and enter thy house and thy bed-chamber and upon thy bed, and into the houses of thy servants.'"

Height, 15 inches; width, 17 inches.

(Companion to the preceding)

268—NEEDLEWORK PICTURE

S. Berner, agt
Flemish Sixteenth Century

140. "The Plague of the Death of the First Born." Exodus XI, verses 2 and 5: "Therefore thou shalt tell all the people, that every man ask of his friend, and every woman of her neighbour, vessels of silver, and of gold. And the Lord will give favour to his people in the sight of the Egyptians. . . . And every first-born in the land of the Egyptians shall die."

Height, 15 inches; width, 17 inches.

(Companion to the preceding)

269—NEEDLEWORK PICTURE

V. B. Spencer
Flemish Sixteenth Century

130. "Moses Striking the Rock." Exodus XVII, verse 6: "Behold, I will stand before thee, upon the rock Horeb, and thou shalt strike the rock, and water shall come out of it that the people may drink."

Height, 15 inches; width, 17 inches.

(Companion to the preceding)

270—NEEDLEWORK PICTURE

S. Berner, agt
Flemish Sixteenth Century

100. "The Golden Calf." Exodus XXXII, verse 2: "And Aaron said to them: 'Take the golden earrings from the ears of your wives, and your sons and your daughters, and bring them to me.' And the people did what they were commanded . . . and made them a molten calf."

Height, 20 inches; width, 22 inches.

(Companion to the preceding)

Third and Last Afternoon

271—NEEDLEWORK PICTURE *N. A. Smith* *Louis XV Period*

100. "Bachus and Ariadne," within a rocky landscape; executed in fine point Saint Cyr with brilliant coloring and rare expression in the features of the figures.

272—NEEDLEWORK PICTURE " " " *Louis XV Period*

105. Similar to the preceding.

273—NEEDLEWORK PICTURE " " " *Louis XV Period*

80. Similar to the preceding. "Venus and Cupid."

274—TAPESTRY CUSHION *F. S. Armstrong* *Flemish Sixteenth Century*

140. Oblong; rare complete weaving. Presenting a Court belle standing near a noble knight sleeping before a fountain in an Italian garden. Border of varied flowers. Rich mellow coloring. (Needs slight restoration.)

275—GOTHIC TAPESTRY CUSHION *P. W. French* *Flemish Sixteenth Century*

310. "The Annunciation to the Shepherds." Within a rondel, surrounded by roses, tulips and mille-fleurs on a tête-de-nègre background. Woven in fine texture with beautiful red and blue tones. *Height, 22 inches; width, 22 inches.*

Framed height, 21 inches; width, 23 inches.
From the Barthélemy Rey Collection.

276—GOTHIC TAPESTRY CUSHION " " " *Flemish Sixteenth Century*

260. "The Magi before Herod." Within an oval medallion.

Height, 12 inches; width, 21 inches.

(Companion to the preceding)

From the Barthélemy Rey Collection.

277—GOTHIC TAPESTRY CUSHION " " " *Flemish Sixteenth Century*

360. "The Annunciation." Within a rondel.

Height, 21 inches; width, 23 inches.

(Companion to the preceding)

From the Barthélemy Rey Collection.

Third and Last Afternoon

- 278—GOTHIC TAPESTRY CUSHION *Charles of London* Flemish Sixteenth Century
"Circumcision." Within a rondel.

300.

Height, 21 inches; width, 23 inches.

(Companion to the preceding)

From the Barthélemy Rey Collection.

- 279—GOTHIC TAPESTRY CUSHION *P. H. French & Co.* Flemish Sixteenth Century
"The Presentation of Jesus into the Temple." Within an oval medallion.

220.

Height, 12 inches; width, 21 inches.

(Companion to the preceding)

From the Barthélemy Rey Collection.

- 280—NEEDLEWORK COVER *Out* Louis XVI Period
— Presenting a conventionalized pattern on cream ground.

- 281—NEEDLEWORK PICTURE *Mrs. Julia & Co.* Sixteenth Century
"The Marriage of the Virgin." St. Joseph and the Virgin stand before the High Priest under a canopy which also shelters their attendants. The features of the figures are executed with wonderful expressions, and their robes are intervoven with gold thread.

575.

Height, 21 inches; length, 34 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

- 282—RARE NEEDLEWORK PANEL *A. A. Smith* French Eighteenth Century
"The Angel Appearing to Abraham." Octagonal panel, executed in finest point Saint Cyr, within a wreath of flowers on black ground in petit-point. The expressions of the features and the coloring are most skilfully handled.

575
/

Diameter, 30½ inches.



No. 281—NEEDLEWORK PICTURE (*Sixteenth Century*)

Third and Last Afternoon

283—TWO NEEDLEWORK PANELS

E. Falenski

Henry IV Period

1200.

- (A) Presenting "Gallant Scenes in the Dependencies of the Château de Henry IV." Queen Marguerite escorted by her page, and the famous King seems to be directing her steps toward her lady-in-waiting, who is addressing a shepherd. In her hand she holds a mirror. The landscape is enlivened with various animals and fruit trees, and the towers of a castle loom in the distance; a large fountain adorns the center of the gardens before the castle.
- (B) Henry IV, walking in his domains, stops before a group of peasants in the act of gathering fruit; a woman holding in her hand a large basket of varied fruit advances to meet him. The figures in petit-point on gros-point background.

Respective heights, 1 foot 4 inches and 1 foot 3 inches; widths, 6 feet 7 inches and 3 feet 10 inches.

Collection of Comte Alfred d'Anoville, Château d'Anoville, Coutances (Manche).

(Illustrated)

E. Hulstiad

284—NEEDLEWORK PANEL

Flemish Sixteenth Century

500

Late Gothic needlework; composed of seven oblongs depicting passages in the Life of Christ: "The Annonciation," "The Circumcision," "Angel Gabriel," "The Slaughter of the Innocents" and "The Flight into Egypt," skilfully executed in deep reds and blues with the landscape in fine point.

Height, 1 foot 2 inches; length 6 feet 9 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)



No. 283—Two NEEDLEWORK PANELS (*Henry IV Period*)

No. 284—NEEDLEWORK PANEL (*Flemish Sixteenth Century*)



Third and Last Afternoon

285—IMPORTANT NEEDLEWORK COVER

Louis XIV Period

600. Presenting varicolored entwining peonies in brilliant colors on ivory ground; executed in fine gros-point. Border of diapered cartouches and husks.

Length, 3 yards 13 inches; width, 33 inches.

286—NEEDLEWORK BORDER

Henry II Period

490. Landscape, displaying an ancient castle at center and fruiting trees sheltering birds and animals. Executed in petit-point on blue gros-point background.

Depth, 15 inches; length, 2 yards 4 inches.

287—SET OF FOUR NEEDLEWORK PANELS

Louis XIV Period

700. Arched oblongs; fine gros-point displaying ivory floral medallions on cream grounds amid floral and strap arabesques on tête-de-nègre grounds. After cartoons by Jean Berain.

Height, 39 inches; width, 21½ inches.

288—NEEDLEWORK CENTER

Louis XV Period

1,25. Circular; presenting our Lord standing with two lambs under trees in a medallion. Scrolled floral border on deep ivory ground. Executed in petit-point on gros-point background.

Diameter, 39 inches.

289—TWO NEEDLEWORK BORDERS

French Sixteenth Century

340. Fine petit-point. One displaying episodes in the life of John the Baptist in an architectural landscape; the other, a group of saints about center of a landscape, with St. Cecelia at left playing upon an organ. Rich deep harmonious coloring.

Respective heights, 14 inches and 12 inches; lengths, 39½ inches and 39 inches.

290—NEEDLEWORK PANEL

French Eighteenth Century

110. Presenting an allegorical figure in petit-point amid gros-point rocaille and chimeric animals. Executed in rich colors on tawny brown ground.

Height, 33 inches; width, 28 inches.

Third and Last Afternoon

291—NEEDLEWORK LAMBREQUIN

Louis XV Period

Presenting three medallions, occupied by allegorical subjects and landscapes in fine point Saint Cyr; surrounded by gros-point developing rocaille on black background.

Length, 79 inches; height, 17 inches.

292—RENAISSANCE TAPESTRY BORDER

Flemish Sixteenth Century

Woven with a draped cartouche of a warrior's head; supported by cupidons; flanked by compartmented clusters of fruit and allegorical figures. Richly colored on ivory grounds.

Length, 2 yards 32 inches; depth, 14 inches.

293—NEEDLEWORK TAPESTRY LAMBREQUIN

Louis XV Period

Presenting six medallions occupied with allegorical figures in landscape. Executed in fine point Saint Cyr. Surrounded by gros-point developing rocaille on black background.

Length, 13 feet 8 inches; height, 17 inches.

294—FLEMISH TAPESTRY CANTONNIER

Seventeenth Century

Richly woven with varied "Hunting Trophies" interrupted by rare trailing clustered-fruit and flowers. Executed in beautiful harmonious colors on a mellow tawny ground.

Height, 11 feet 9 inches; width, 5 feet 9 inches; depth, 14½ inches.

295—FLEMISH TAPESTRY CANTONNIER

Seventeenth Century

Similar to the preceding.

Height, 11 feet 9 inches; width, 5 feet 9 inches; depth, 14½ inches.

296—FLEMISH TAPESTRY CANTONNIER

Seventeenth Century

Similar to the preceding.

Height, 11 feet 9 inches; width, 5 feet 9 inches; depth, 14½ inches.

297—FLEMISH TAPESTRY CANTONNIER

Seventeenth Century

Similar to the preceding.

Height, 11 feet 9 inches; width, 5 feet 9 inches; depth, 14½ inches.

Third and Last Afternoon

- A. Baumgarten 625 les.*
1500. 298—GOBELINS TAPESTRY CANTONNIER *Eighteenth Century*
Woven in the finest texture, with beautiful tones of rich blue, red, tan and ivory, showing intricate designs of flowers, luscious fruit and birds of rare plumage. The crowning border has a large eagle and peacock at corners. Plain guards of tête-de-nègre.

Height, 10 feet 4 inches; width, 8 feet 4 inches; depths, 1 foot 4 inches and 1 foot 2 inches.

(Companion to the following)

From the Comte de Gontaut Biron Collection.

(Illustrated)

- R. A. Pederson*
1125. 299—GOBELINS TAPESTRY CANTONNIER *French Eighteenth Century*
The crowning border displaying two hounds; the sides interrupted with vases.

Height, 8 feet 5 inches; width, 8 feet 2 inches; depth, 1 foot 3 inches.

(Companion to the preceding)

From the Comte de Gontaut Biron Collection.



No. 298—GOBELINS TAPESTRY CANTONNIER
(*Eighteenth Century*)

Third and Last Afternoon

300—TWO RENAISSANCE TAPESTRY CANTONNIERS

Flemish Sixteenth Century

0000 Executed in the Royal Brussels Looms with the finest weaving in rich crimson, blues, golden yellows, ivory and greens. The crowning border presents an allegorical subject, "Justice and Peace." The side borders display at crown and foot goddesses within vine-clad, trellised arbors, and miniature landscapes, with interrupting vases of flowers, birds and fruit on ivory backgrounds. Small guards of acanthus leaves simulating a frame. These two cantonniers are alike and were woven on a Royal commission.

Height, 11 feet 2 inches; width, 7 feet; depth, 1 foot 6 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

301—VELVET AND BROCADE CHASUBLE *French Renaissance*

110. Botticelli green velvet orphreys and borders; enclosing panels of deeper green brocade, woven with interesting floral rondels. Trimmed with silk edging.

302—VELVET AND BROCADE ALTAR FRONTAL

French Renaissance

90. Similar to the preceding. Tripaneled, the velvet deeper in tone.

Height, 3 feet 3 inches; length, 6 feet 5 inches.

303—VELVET AND DAMASK ALTAR FRONTAL

French Renaissance

90. Three green damask panels woven with floral ogivals; finished with jade-green velvet borders. Trimmed with fringe and galloon.

Height, 3 feet; length, 6 feet 6 inches.



NO. 300—TWO RENAISSANCE TAPESTRY CANTONNIERS
(Flemish Sixteenth Century)

Third and Last Afternoon

304—SILVER BROCADE CAPE *N. Coleman* French Eighteenth Century

80. Deep rich ivory field; woven with irregular panneaux of trailing flowers in delicate colors and silver threads. Orphreys of a slightly differing pattern.

C. J. Bennett, agt.
Length, 2 yards 33 inches; depth, 1 yard 15 inches.

305—TWO NEEDLEWORK PORTIÈRES *The Handmade Co* French Eighteenth Century

1500. Rich straw-yellow field embroidered with wine-colored trailing flowers; bearing a floral, scrolled medallion at crown. Irregularly scrolled borders on ivory grounds bearing trailing bouquets of fine flowers. The medallions and borders executed in fine gros-point.

Length, 2 yards 28 inches; width, 1 yard 19 inches.

306—TWO NEEDLEWORK PORTIÈRES *Louis XIV Period*

450. Black field, in gros-point, displaying fantastic floral arabesques and rosaces. Executed in mellow red, blue and yellow. Scrolled floral border.

Length, 3 yards 16 inches; width, 1 yard 8 inches.

307—EMBROIDERED VELVET COVER *L. S. Kaufman* Spanish Renaissance

380. Rose-red velvet; embroidered in fine needle-point appliqué; displaying birds amid boldly scrolling husks and flowers. Trimmed with gold galloon.

Length, 3 yards 8 inches; width, 27 inches.

308—EMBROIDERED VELVET COVER " " Spanish Renaissance

350. Similar to the preceding.

309—EMBROIDERED VELVET PANEL " " Spanish Renaissance

710. Similar to the preceding. The scrollings interrupted by a cartouched medallion occupied by a kneeling figure of St. Francis of Assisi.

310—DAMASK COVER *Mrs. Julius Kahn* Louis XVI Period

60. Rare Copenhagen blue, woven with dainty ribbon and floured stripes.

Length, 2 yards; width, 1 yard 25 inches.

Third and Last Afternoon

E. Herstead
311—VELVET AND DAMASK PANEL *French Renaissance*

25. Forest green damask, woven with banded, floral ogivals. Finished at ends with similar colored velvet.

Height, 2 feet 3 inches; length, 5 feet 8 inches.

Mrs. Christian H. Nelson
312—CHINESE EMBROIDERED PANEL *Eighteenth Century*

60. Presenting Chinese figures and pagodas amid flowers, blossoming trees and symbolic motives. Beautifully embroidered in brilliant tones, on ivory satin background. Narrow blue and gold border, illustrating La Fontaine's Fable, "The Fox and the Grapes."

Height, 72 inches; width, 23 inches.

Mrs. Cromwell
313—CHINESE EMBROIDERED PANEL *Eighteenth Century*

55. Similar to the preceding.

Height, 64 inches; width, 23 inches.

Mrs. M. D. Steyer
314—CHINESE EMBROIDERED PANEL *Eighteenth Century*

40. Similar to the preceding.

Height, 46 inches; width, 32 inches.

Mrs. Alfred Eisenman
315—SILVER BROCADE PANEL *Italian, Eighteenth Century*

20. Rare apricot damassé ground; woven in ivory, red and silver threads with waving floral stripes. Trimmed with silver galloon and fringe.

Height, 4 feet 3 inches; length, 8 feet 2 inches.

Harriet Wetmore
316—EMBROIDERED VELVET BANNER *Spanish Renaissance*

210. Spade-shaped oblong; enriched in yellow silk appliqué embroidery with central wreathed and coronetted monogram; scrolled border on fluctuating ruby velvet field.

Length, 6 feet 10 inches; width, 5 feet 2 inches.

Out
317—VERDURE TAPESTRY PANEL *Flemish Seventeenth Century*

- Presenting an animated landscape, with ducks in a brook, trees and birds.

Third and Last Afternoon

318—RARE AUBUSSON TAPESTRY *Ernest A. Steiner* French Eighteenth Century

625. "Allegorical of Industry." Woven with remarkably fine texture; presenting female figure captioned "Assiduité," seen at right busily cultivating the fields arboresced by a wooded landscape. The peasant woman, simply garbed, is hoeing with one hand, while with the other she holds up a mirror. Executed in soft harmonious colors richly foiled by the greens of the trees. Height, 3 feet; length, 4 feet 7 inches.

From the collection of the Comte de Franqueville.

319—RENAISSANCE TAPESTRY *Harriet Smadbeck* Sixteenth Century

550. Achilles, standing wearing full armor, on a pedestal in a lightly wooded landscape, holds a staff and a shield in his hand. The figure woven in red camaïeu. Surrounded by a broad border of clustered fruit and flowers. Executed in rich mellow colors. Height, 7 feet 8 inches; width, 4 feet 3 inches.

320—NEEDLEWORK PANEL *John W. Ryland* Louis XV Period

550. The field of point d'Hongrie in Havana brown; enriched with detached petit-point figures, in Chinese garb, chimærae, birds, flowers and fruit of rich and varied hues amid gros-point leaves and rocaïlle. Surrounded by a very beautiful petit-point medallion border, festooned with flowers and scrolls bearing birds and animals. The medallions depict landscapes and animals illustrating Æsop's Fables; on cream backgrounds. Finished with fine soft apricot velvet outer border and deep gold galloon fringe. The border after a cartoon by Jean Berain.

Height, 7 feet 6 inches; width, 4 feet 11 inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)

321—AUBUSSON TAPESTRY *Mayorkas Bros* Louis XV Period

700. Rocky landscape animated with trees and flowers. Conventional scroll border simulating a gilded frame. Woven with rich greens. Height, 9 feet 3 inches; width, 5 feet 11 inches.



No. 320—NEEDLEWORK PANEL (*Louis XV Period*)

322—NEEDLEWORK PANEL

Mrs. Christian R. Holmes
Flemish Sixteenth Century

1200. Presenting a large central oval medallion occupied by a landscape and figures; executed in petit-point. Surrounded by strap-scrolled medallions occupied by fruit-trees and vines in petit-point on ivory gros-point background. Finished with borders of clustered flowers and fruit interrupted at center of the crown by the coat-of-arms of the owner; on rich green grounds.

Height, 6 feet 10 inches; length, 8 feet 4 inches.

*From the collection of Comte d'André, Château de Roncey,
Gavray (Manche).*

(Illustrated)



No. 322—NEEDLEWORK PANEL (*Flemish Sixteenth Century*)

Third and Last Afternoon

P. H. French and Leo.

323—RARE GOLD NEEDLE-PAINTED PANEL

Swiss Sixteenth Century

6700.

Executed toward the middle of the sixteenth century, after a cartoon by Albert Dürer, in exceptionally fine petit-point. Depicting passages from the Old Testament and the Life of Christ. In the center six large entwining, wreathed medallions are occupied with the following subjects: "Adam and Eve in the Garden of Eden," "The Sacrifice of Abraham," "Jacob's Dream," "The Nativity," "Christ on the Cross" and "The Resurrection." Between the medallions at center are a castellated coat-of-arms and further biblical subjects with Gothic inscriptions. Twelve smaller medallions depicting the Life of Christ interrupt continuous landscape borders, ornamented with an outer banderole bearing many Gothic inscriptions. The four corner medallions are occupied by the Evangelists. Most skilfully executed, the features of the figures bearing remarkably fine expressions. The charming coloring of the figures and robes is similar to the stained glass of the sixteenth century. Finished with silk fringe.

Height, 7 feet; width, 6 feet 8 inches.

Note: This beautiful needlework panel is unique, no similar example being known to any of the European museums.

From the collection of Prince Z. . . .

(Illustrated)



NO. 323—RARE GOLD NEEDLE-PAINTED PANEL
(*Swiss Sixteenth Century*)

Third and Last Afternoon

Mrs. A. Leagewick

- 324—ROYAL AUBUSSON TAPESTRY *French Eighteenth Century*
5000. "Le marchand d'esclaves." After a cartoon of Vernet, the famous French painter of port scenes. In the foreground a sailing vessel is anchored at a jetty, on which a turbaned sailor is standing toward left, watching the bales and barrels ready to be loaded; he carelessly smokes his long chibouk "pipe." Opposite him at right, under a tree bordering the water, a man richly dressed in Oriental garb and turban is addressing a beautiful woman similarly garbed and holding a child by the hand. He is trying to persuade her to buy a slave. On the opposite shore, occupied by an extensive villa, is a group of figures gesticulating near a further boat with sails spread, ready to depart. Finely woven with beautiful colors rarely relieved with rich crimsons. Narrow border of husks simulating a gilded frame, of later period.

Height, 7 feet 10 inches; width, 7 feet 2 inches.

From the collection of Comte de Bourbon Busset, Agen (Lot et Garonne).

(Companion to the following)

(Illustrated)



No. 324—ROYAL AUBUSSON TAPESTRY
(*French Eighteenth Century*)

Third and Last Afternoon

325—ROYAL AUBUSSON TAPESTRY *Mrs. H. Sedgwick* French Eighteenth Century

3000 "Le départ." After Vernet. On a rocky foreground shore a beautiful woman with a child reclining at her knees is seated; near her stands a slave merchant addressing a Nubian girl slave, seated at left. The slaver points over his shoulder to a departing sailing-vessel in the distance. Behind him, a little boy is playing with a dog, while a figure reclining on a high reef at right is smoking and watching the departure of two important personages in a boat rowed by four oarsmen in Oriental garb. Several further vessels animate the splashing blue waters; a large tree at left completes a charming scene.

Height, 7 feet 11 inches; width, 6 feet 9 inches.

*From the collection of Comte de Bourbon Busset, Agen
(Lot et Garonne).*

(Companion to the preceding)

(Illustrated)

326—RENAISSANCE TAPESTRY PANEL *Mrs. Julius Scher*

Flemish Sixteenth Century

2800 "Diana at the Bath." On a marble step at left leading to a pool near the entrance of her enchanted gardens, Diana is ready to take her bath; a mantle is thrown over her shoulders and she holds a mirror in her hand. Her favorite nymph, Camilla, is calling two others to haste to the spot. The latter nymphs are amply robed and hold a large jug in their hands. A castle looms in the background before beautiful arbored gardens where several figures are promenading. Broad compartmented borders on three sides, presenting medallions with landscapes and figures, caryatids and floral bouquets in fine texture and coloring, having a rare pearly gray tone.

Height, 9 feet 9 inches; width, 7 feet 10 inches.

From the Château de Vigny.



NO. 325—ROYAL AUBUSSON TAPESTRY
(*French Eighteenth Century*)

Third and Last Afternoon

327—SET OF FOUR GOBELINS TAPESTRIES

French Seventeenth Century

5100. Illustrating episodes in the life of Niobe and her children. These four panels are from the Château de Richelieu, in Touraine. They were placed in the chamber of the Queen's Guard and are mentioned in the inventory of the Château under the rubric: "History of the Children of Niobe." The coat-of-arms of Richelieu, which figures in the crowning borders of these tapestries, is surmounted by the Cardinal's hat and includes the anchor, which is emblematic of his office as Grand Admiral of France. These coats-of-arms were covered with a coat of paint at the time of the Revolution, and an emblem of the lictors was substituted; recently the lictor's emblem has been removed, exposing the original coat-of-arms of Richelieu; traces of the paint and part of the lictor's emblem can still be seen on the back of the tapestry. The weaving was executed in Paris, by Italians who were among the first employed at the "Gobelins." In the library of the "Enseignement des Beaux Arts" there is a book by L. Merson, "La tapisserie," in which the above is mentioned.

These tapestries present the History of the Children of Niobe. Niobe, the Queen of Thebes, declared that her children, seven sons and seven daughters, were the most beautiful in the world, and so incurred the violent resentment of the Goddess Latona, who, for revenge, caused them to be slain by her own children, Diana and Apollo. The composition of each group is boldly conceived and the coloring, with rare crimson, blues and pastel tones, is admirably balanced. Two have magnificent borders of animalistic and floral scrolls executed in gray camaïeu with crimson shadows on golden grounds; interrupted by blue medallions of trophies. The Richelieu coat-of-arms at crown is supported by cupids; at foot a cartouche is surmounted by a cupid and occupied by marine animals.

Note: The cartoons for this admirable set of tapestries have been attributed to Giulio Romano.

[Continued]



No. 327—(A) APOLLO SLAYING NIOBE'S SEVENTH AND LAST SON,
ILLIONEUS

Third and Last Afternoon

[No. 327—Continued]

(A) *Apollo Slaying Niobe's Seventh and Last Son, Illioneus*: The god, richly clad in armor, stands at left, his bow just discharging an arrow, which reaches its mark in the fallen body of Illioneus. Niobe at this moment had subdued her pride and prayed the gods to spare her son; they were inclined to hear her supplication, but the arrow had already sped its tragic course.

Height, 10 feet 4 inches; width, 8 feet 9 inches.

(Illustrated)

1000. (B) *Two Messengers Set Forth to Tell Niobe of the Catastrophe to Her Children*: A youth and maiden habited in richly colored robes, stand in excited conversation under a spreading tree. Narrow half rosetted border in gray and tan.

Height, 8 feet; width, 5 feet 3 inches.

(Companion to the preceding)

5100. (C) *Niobe Receiving Two Messengers Informing her of the Death of her Seventh Son*: The heroic mother is seated under arboring trees at right; the messengers are before her. At left distance is a group emblematic of the tragedy. With fine borders, similar to A.

Height, 10 feet 2 inches; width, 9 feet 8 inches.

(Companion to the preceding)

(Illustrated)

800. (D) *Niobe Contemplating the Body of Illioneus*: At right, under a tree, an ancient servitor of the Queen holds the body of her son, partially supporting it against a tree trunk. The weeping mother stands at left.

Height, 6 feet 11 inches; width, 5 feet 1 inch.

(Companion to the preceding)



NO. 327—(c) NIOBE RECEIVING TWO MESSENGERS INFORMING HER
OF THE DEATH OF HER SEVENTH SON

H. V. Seaman, agt.

328—FLEMISH RENAISSANCE TAPESTRY

Brussels Sixteenth Century

3900. "Judas Maccabeus Receiving the Blessing of the High Priest." A warrior, richly clad, kneels before the high priest, who extends his right hand over his head; he holds in his left hand a long pointed rod, emblematic of Aaron's rod. The richly plumed helm of the warrior lies at his feet. A group of officials wearing long robes attend the ceremony, and several handsome women are approaching from the hill behind to be present. At right, in the distance, a canopied tent is set on a hillock, and in the surrounding forests and hill-paths many figures are seen converging toward the main group. Rich original broad compartmented borders of clustered fruit and flowers, interrupted with groups of figures in landscapes. Woven in rich crimsons, blues, ivories and greens suffused by rare golden yellows. Signed with Brussels mark.

Height, 11 feet 3 inches; width, 8 feet 7 inches.

Note: This beautiful composition, woven in the Royal Brussels Looms, bears at the left selvedge the city mark, a reversed B.B.

From the Comte de Gontaut Biron Collection.

(Illustrated)



NO. 328—FLEMISH RENAISSANCE TAPESTRY
(Brussels Sixteenth Century)

Third and Last Afternoon

Maurice Len

329—RENAISSANCE TAPESTRY PANEL

Flemish Sixteenth Century

3600. "A Royal Hunt." In the foreground, to the right, a Seigneur richly robed in Henry IV costume, with flowing mantle, is directing his footsteps toward a group of hunters. In his right hand he holds a sword, while a companion with a lance on his shoulder is talking to him. In front of them and resting on one knee an attendant is blowing a hunting horn; a group of hunters, with lances, are approaching. In the background, further hunters on horseback, amid the underbrush, are rounding up the game. Beautiful landscape with gardens and trees in distance. Handsome border, presenting medallions woven in fine texture and coloring with allegorical figures, caryatids and floral bouquets.

Height, 11 feet 2 inches; width, 10 feet 5 inches.

From the Château de Vigny.

Note: The narrow floral guards are interrupted at many points with numerous crescents, the famous device of Diane de Poitiers.

(Illustrated)



NO. 329—RENAISSANCE TAPESTRY PANEL
(*Flemish Sixteenth Century*)

E. Haeftiad

330—ROYAL FLEMISH TAPESTRY

Seventeenth Century

3500.

"Dutch Peasants Amusing Themselves before a Farmhouse." After a cartoon by Teniers. Near the door of a farmhouse a youth is seated working on an embroidered panel resting on a large table before him; three young girls are at the table, one holding a cage with a parrot, another beating cream in a jug; a Nubian page-boy of the Seigneur is near, looking at the parrot. At the door of the house an old woman with a broom in one hand is gesticulating at the group; to her left a monkey is seated on a window-sill. Another group is at right, composed of a couple of lovers, with their backs turned to the scene seated on a bench, a boor seated on a barrel, another standing in the act of drinking. Two little boys playing with a goat are in the distant right, near a little hut. A dog in the foreground is barking at everybody; at the left, kitchen utensils are scattered on a bench and on the ground, completing a characteristic assemblage, which is arbored by surrounding trees. A beautiful narrow border of festooned flowers and fruit surrounds the subject. Woven with rich crimsons dominating the greens, yellows and blues.

Height, 10 feet 4 inches; length, 13 feet 9 inches.

From the Château de Bourbon Busset.

(Illustrated)



No. 330—ROYAL FLEMISH TAPESTRY (*Seventeenth Century*)

Third and Last Afternoon

E. Halstead

331—FLEMISH TAPESTRY

Early Eighteenth Century

3500.

"The Vintage." Woven in the Royal Looms, after a cartoon by Teniers. In a wooded landscape, several groups are busy at their respective avocations. In the furthest group, at left, three boors are tramping out grapes in a tub. About center, another boor is closing wine barrels with a mallet; near him a peasant woman stands beside an ass watching a group of five persons; one of them has a glass in her hand ready to taste the wine from a barrel before her; another, a man carrying a jug, seems to be the Seigneur of the estate. In the horizon are faintly seen a village and its towers. Magnificent border of birds amid clusters of fruit and flowers. Woven in rich crimsons, blues, rare golden-yellows, ivories and woodland greens.

Height, 11 feet; length, 14 feet 8 inches.

From the Château de Bourbon Busset.

(Illustrated)



No. 331—FLEMISH TAPESTRY (*Early Eighteenth Century*)

Third and Last Afternoon

332—RENAISSANCE TAPESTRY

W. Bernet, Agt.
Flemish Sixteenth Century

2100. "The Triumph of Alexander." At left of a flower-decked rising field, the laureated conqueror rides, triumphant amid his warriors, toward a procession of citizens issuing from an ancient castle at upper right. In the left foreground are two hounds; at right is a large group of camp followers, struggling for the largesse thrown on the ground; a little lad stands beside a noble matron carrying a little child and watching the group of camp followers. Woven in rich golden tones enhanced with the fine colors of the robes, armor and foliage. Broad compartmented borders displaying allegorical figures within floral arbors, interrupted by clusters of fruit and flowers. The border beautifully harmonizes with the field in color and composition.

Height, 11 feet 2 inches; length, 16 feet 9 inches.

333—AUBUSSON TAPESTRY

Mrs. M. D. Storer
French Eighteenth Century

1000. A millstream spanned by a rustic bridge rushes toward central foreground; on its banks a mill and farmhouse are seen as a vista between dense arboring trees. Woven in rich blues, greens, yellows, pinks, tans and black. Border of flowers scrolled with acanthus leaves in pastel shades and greens on tawny grounds.

Height, 8 feet 10 inches; length, 9 feet 4 inches.

334—VERDURE TAPESTRY

Steller & Funaro
Flemish Seventeenth Century

1075. Finely woven in the Royal Looms. Presenting a wooded landscape with rich foliage arboring a vista of a stream crested by an Italian villa and mountains; animated by birds, swan and flowers. Exceptionally rich in deep greens and blues.

Height, 8 feet; length, 12 feet.

(Companion to the following)

335—VERDURE TAPESTRY

P. H. French & Co.
Flemish Seventeenth Century

1225. Varying in details of composition.

Height, 8 feet; width, 14 feet.

(Companion to the preceding)

Third and Last Afternoon

336—AUBUSSON TAPESTRY

P. H. French 2-60
French Eighteenth Century

1950. Verdure tapestry after a cartoon by Pillement, in his Chinese style. Wooded and watered landscape, animated by flowers, pagodas, birds and a vessel on the stream at right. Border of conventional pattern simulating a gilded frame.

Height, 9 feet 4 inches; length, 11 feet 9 inches.

From the collection of Comte Alfred d'Anoville, Coutances (Manche).

(Companion to the following)

337—AUBUSSON TAPESTRY

George Haardt
French Eighteenth Century

After a cartoon by Pillement.

2400. Height, 9 feet; length, 12 feet 1 inch.

From the collection of Comte Alfred d'Anoville, Coutances (Manche).

(Companion to preceding and following)

338—AUBUSSON TAPESTRY PORTIERE

Mrs. Brinckhurst
French Eighteenth Century

525. After a cartoon by Pillement.

Height, 9 feet 2 inches; width, 3 feet 11 inches.

From the collection of Comte Alfred d'Anoville, Coutances (Manche).

(Companion to the preceding)

339—TABRIZ SILK CARPET

350. Field of delicate green, woven with two elaborate mihrab arches enclosing jardinières of flowers and hanging lamps in soft pastel colors. Floral ivory spandrels. Floral compartmented ivory borders and scrolled green guards. (Needs slight restoration.)

G. Reernet, Agt
9 feet 6 inches by 6 feet 7 inches.

340—KHORASSAN CARPET

750. Tawny black field; woven with scrolled Herati leaves amid all-over arabesques in green, crimson, pale blue and ivory. Fourteen complex floral and geometric borders on ivory, green, blue, black and crimson grounds.

Elie de Helle
13 feet 5 inches by 10 feet 1 inch.

PAINTINGS BY OLD MASTERS

LUCIANO BORZONE

ITALIAN: SIXTEENTH CENTURY

341—CUPIDON

P. H. Juhren
45. Height, 12 inches; width, 9 inches

WINGED Cupid standing, wearing a flowing crimson drapery; carrying his bow and sheaf of arrows.

SPANISH SCHOOL

SIXTEENTH CENTURY

342—MADONNA AND CHILD

R. O. Bridgeman
50. (On Wood Panel)

Height, 14 inches; width, 10½ inches

THE Madonna seated, wearing a flowing crimson mantle and green robe, holds the Saviour to her breast.

PHILIP WOVERMAN (*Attributed to*)

~~Dutch~~ 1619—1668

343—LANDSCAPE AND FIGURES

F. M. T. R.
80. (On Wood Panel)

Height, 14 inches; width, 12 inches

A CAVALIER alighted, resting before his dapple-gray horse, addresses a person at the window of a cottage at left. His page and hounds are nearby, standing before an open wooded country.

Third and Last Afternoon

LE BRUN

FRENCH: SEVENTEENTH CENTURY.

344—LANDSCAPE AND FIGURES

60.

Height, 14 inches; length, 17 inches

IN the foreground of a romantic Italian landscape with ruins, a group of youthful peasants are dancing and playing musical instruments. A flock of sheep toward right.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

345—FLOWERS AND STILL LIFE (Two)

90.

Height, 14 inches; length, 39 inches

VARIED groups of sculptured vases and utensils, garlanded with flowers, in the foregrounds of Italian gardens.

CONSTANT TROYON

FRENCH: 1810—1865

346—CATTLE

50.

Height, 23 inches; width, 32 inches

A DUN cow is grazing in the foreground pasture before a black bull. A blue-breeched herdsman is seated under a broad clump of trees at right. An early example of this master. (Canvas imperfect toward left.)

Signed at lower right, C. T.

FRENCH SCHOOL

EIGHTEENTH CENTURY

347—CUPIDONS (Two)

300.

Height, 26 inches; width, 32 inches

CUPIDONS in varied sitting postures, one holding a bird, the other a flaming heart. Painted *en camaïeu* on blue ground. (Canvases imperfect.)

Third and Last Afternoon

DUTCH SCHOOL

SEVENTEENTH CENTURY

348—*Portrait of Mrs. James Lechin* *LADY*

140.

Height, 37 inches; width, 29 inches

HALF-LENGTH, facing slightly to right, wearing a black dress, ropes of pearls at throat, lace guimpe and cuffs.

SCHOOL OF LANCRET

FRENCH SCHOOL: EIGHTEENTH CENTURY

349—*L. G. Hargreaves* *THE ARTS (Two Overdoors)*

270.

Total height, 30½ inches; length, 48½ inches

THE "Music Lesson" and the "Lesson in Painting." Groups of youthful figures at their avocations. In oblong frames with gilded interior scrollings.

From the Château de La Godinière, Vendôme.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

350—*Mrs. George L. Mendenhall* *FLOWERS*

90.

Height, 25 inches; length, 52 inches

A HUGE trailing bouquet of varied handsome flowers fills a scrolled bowl standing before a curtain. (Canvas imperfect.)

FRENCH SCHOOL

LATE EIGHTEENTH CENTURY
L. G. Kneiffen

351—*THE ALLEGORY OF CUPIDON* (Two)

280.

Height, 30 inches; length, 52 inches

- (A) A group of nymphs, in a woodland landscape, surround a sleeping cupidon and cut his wings.
(B) Similar. Breaking cupidon's bow.

FRENCH SCHOOL

SEVENTEENTH CENTURY
Mrs. Kinnerhurst

352—*PORTRAIT OF A CARDINAL*

70.

Height, 71 inches; width, 51½ inches

A CARDINAL, richly robed in crimson trimmed with ermine, seated near a small table before a blue curtain *semé* with fleurs-de-lis.

DUTCH SCHOOL

SEVENTEENTH CENTURY
P. W. Fabren

353—*PORTRAIT OF A CAVALIER*

130.

Height, 48 inches; width, 37 inches

A CHEVALIER richly dressed in black and wearing a large plumed felt hat. Half length, standing, holding in his right hand a parchment document.

Third and Last Afternoon

PETER PAUL RUBENS

FLEMISH SCHOOL: 1577—1640

354—*Mrs. Julius Leche* THE INFANT SAVIOUR AND ST. JOHN

1200.

Height, 38 inches; length, 47 inches

FOUR beautiful children are grouped under a tree overgrown with grape vines; three are seated, one holding a luscious bunch of grapes toward the Saviour; the fourth (St. John) struggles with a pet lamb. At right foreground is a group of beautiful fruit painted by Rubens' contemporary, Snyders. On the ground, at left, is a banderole inscribed, "Ecce Agnus."

Note: Accompanying this delightful example of color by Rubens is a lengthy letter in French and a translation, from Mr. Paul de Mont of the Konin Klyk Museum, Antwerp, an authority on the works of Rubens. This letter says in part as follows: "I have examined at length . . . the picture. . . . I look to this picture as having been painted about 1620 in the Atelier of Rubens, mainly in the following manner. A pupil made the preparatory work, after a composition and under the supervision of the master, who has retouched with his brush certain portions, viz., the fleshs and the hair . . . and also the head of Jesus, and a great portion of His body and that of St. John. . . . The same subjects which are now in the Berlin Museum, No. 779 . . . and the Vienna Museum, No. 840. . . . The fruit is by the hand of Snyders. (Signed) PAUL DE MONT."

Also a memorandum stating the opinion of the well-known expert Godfrey Brauer which coincides with that of Mr. Paul de Mont.

(Illustrated)



**FIFTEENTH AND SIXTEENTH CENTURY STAINED-GLASS
PANELS**

Charles of London

- 100.* 355—TWO FRENCH STAINED-GLASS PANELS *Fifteenth Century*
Oval, in metal frame. One presenting a bust of the prophet
“Ezekiel” richly garbed and jeweled. Painted in grisaille,
with beautiful ruby and blue in the drapery and background.
The prophet holds in his right hand an unfolded banderole
bearing a Gothic inscription; his left rests on a heavy
jeweled chain on his breast. The other presenting the
prophet “Elie”; his left hand holding an unfolded banderole
bearing a Gothic inscription. Similar in color.

Height, 22½ inches; width, 19 inches.

From the Comte de Gontaut Biron Collection.

“ “ “
(Illustrated)

355-1 - Glass Panel

105



No. 355—Two French Stained-glass Panels (*Fifteenth Century*)

Charles J. London

356—ITALIAN STAINED-GLASS PANEL *Early Sixteenth Century*

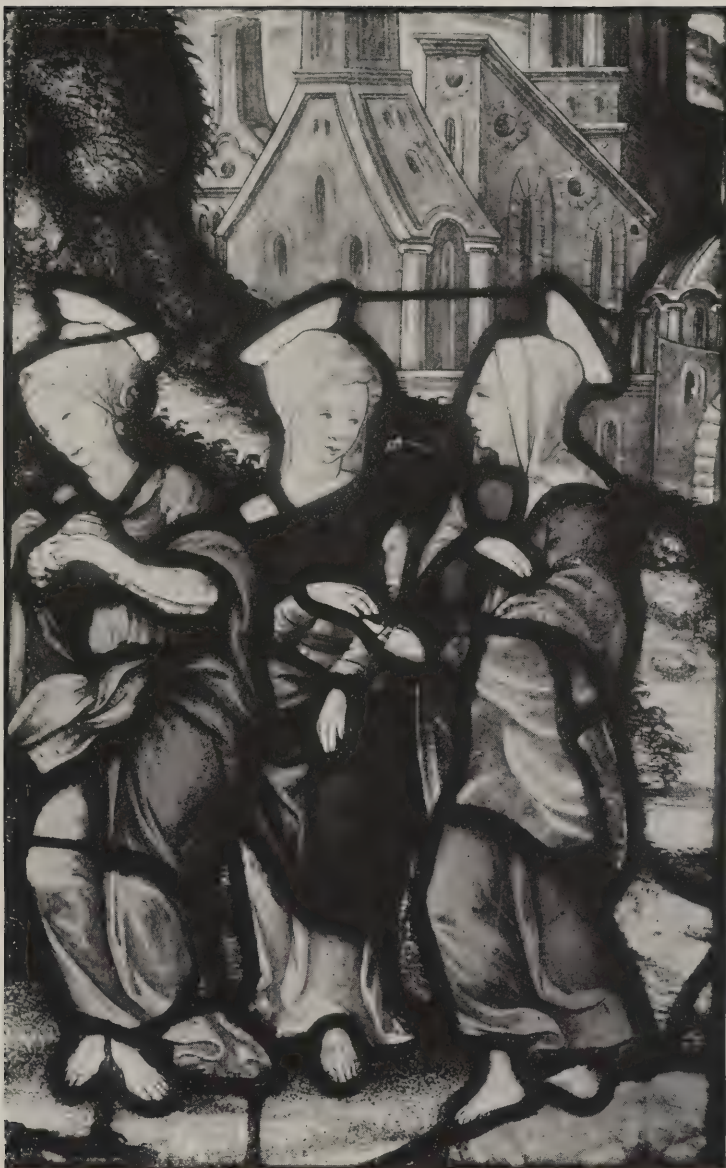
850.

Rectangular; presenting "The Three Saintly Marys after the Entombment." They are amply robed in ruby, rich blue and golden-toned mantles, and are approaching from a Gothic Abbey forming the background. They bear wonderful expressions of silent resignation and carry in their hands various embalming instruments. Framed.

Height, 20½ inches; width, 12½ inches.

From the Comte de Gontaut Biron Collection.

(Illustrated)



NO. 356—ITALIAN STAINED-GLASS PANEL
(*Early Sixteenth Century*)

Third and Last Afternoon

Charles of London

357—TWO STAINED-GLASS PANELS *French Fifteenth Century*

, 300

Arched oblong. One occupied with full-length figure of Saint John the Evangelist in yellow robe and red mantle, holding a ciborium in his hands, from which a serpent is escaping. Blue background with landscape and architectural entablature at right. The other occupied by a figure of a saint wearing a violet mantle, standing on the shore watching a rowboat approaching on a lake. Representing the "Legend of the Poor Fisherman." Landscape with towers of an abbey in the background. (Several lights cracked.)

Height, 31 inches; width, 19 inches.

(Illustrated)



No. 357—Two STAINED-GLASS PANELS (*French Fifteenth Century*)

Third and Last Afternoon

H. D. Bridgman

358—FRENCH STAINED-GLASS PANEL

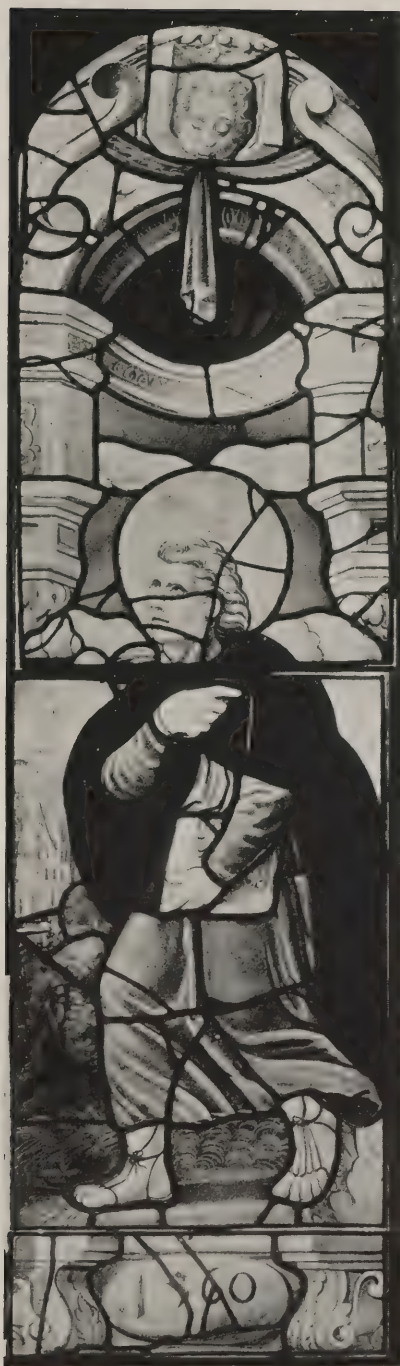
Sixteenth Century

775 Rectangular; with arched crown; in three sections; occupied by a figure of "Saint John the Evangelist" walking within a Renaissance canopy. He carries the Evangile under his left arm and with his right hand he holds his cloak round his shoulders. Rich in deep blues, red, green and golden tones. Dated 1560 on the pedestal at foot. (Several lights cracked.)

Total height, 5 feet 6½ inches; width, 1 foot 7 inches.

From the Abbaye de la Lucerne, near Villedieu (Manche).

(Illustrated)



No. 358—FRENCH STAINED-GLASS PANEL
(*Sixteenth Century*)

359—FRENCH STAINED-GLASS PANEL

Fifteenth Century

E. J. Hipkiss

2700

Rectangular; with central round medallion occupied by a subject, "The Legend of Saint Christophe." Saint Christophe, who was a poor beggar, was endowed with marvelous strength, of which he often boasted. One day, standing before a river, there appeared to him a Child who expressed the desire to be carried to the very distant shore. Saint Christophe immediately acquiesced, and taking the Child on his shoulders started across, but hardly had he arrived at the middle of the river than the Child, light as a feather in the beginning, became suddenly heavy as lead, and Saint Christophe could go no farther. The Child revealed Himself to him and told him "He must be content, for those favored by God never boast."

A Saint, amply robed and holding the Evangile under his left arm, is watching the episode, with awed expression, from the opposite shore. Saint Christophe, also amply robed, and with dark blue mantle, holds a long stick; he is ankle-deep in the water. The Child, with flowing mantle and holding the cross, is seated on his shoulders. Landscape background with towers. Painted in rich blues, ruby, greens and golden tones. Border of leafy arabesques. Background of lozenged diapers enclosing leaf quatrefoils in golden grisaille. Outer border with motives in ruby red and blue. (Several unimportant lights cracked.)

Height, 5 feet 9 inches; width, 3 feet 6 inches.

From the Cathedral of St. Thorins, Evreux (Eure).

(Illustrated)



No. 359—FRENCH STAINED-GLASS PANEL (*Fifteenth Century*)

SCHOOL OF BOUCHER

FRENCH EIGHTEENTH CENTURY

360—SET OF EIGHT DECORATIVE ROOM PANELS:
"PASTORAL SCENES"

2800.

A—A Music Lesson in the Park

A young Lady of the Court is seated near a table on which are two Music books; the folds of the lady's handsome robe sweep the ground. With one hand, she holds one of the books open. The other is uplifted, accentuating the expression of serious attention she is paying to her singing lesson. Standing toward right is a young Seigneur playing the violoncello; another is seated beside her, playing the flute and scrutinizing one of the music books. A colored page at left completes this charming group occupying a corner of a handsome park, rich in verdure and architectural features.

Height, 6 feet 7 inches; width, 5 feet 7 inches.

(Illustrated)



NO. 360—ONE OF EIGHT DECORATIVE PANELS

A—*A Music Lesson in the Park*

(*School of Boucher*)

Third and Last Afternoon

B—Nymph Bathing

At the shadowed edge of a brook, a Nymph is seen bathing. Two attendants watch her from the rocky bank. In the distance is the tower of a château before a range of mountains.

Height, 6 feet 7 inches; width, 3 feet 3 inches.

(Illustrated)

C—Start for the Hunt

A Gentleman of the Court, in hunting costume, is walking in a romantic alley of trees and conversing with a young lady wearing similar rich garb, who is holding and partly resting on a gun. A dog in the foreground in a passive attitude waits and watches the couple.

Height, 6 feet 7 inches; width, 2 feet 11 inches.

(Illustrated)

D—Le Dénicheur

A maiden, garbed in a long dress and low corsage, is standing under a tree holding out her apron, in the folds of which can be seen several small birds in a nest. A man, with arms and chest bare, is seen coming down from the branches of the tree, apparently satisfied with accomplishment of his task; his hat and coat are on the ground before the group.

Height, 6 feet 7 inches; width, 3 feet 3 inches.

(Illustrated)

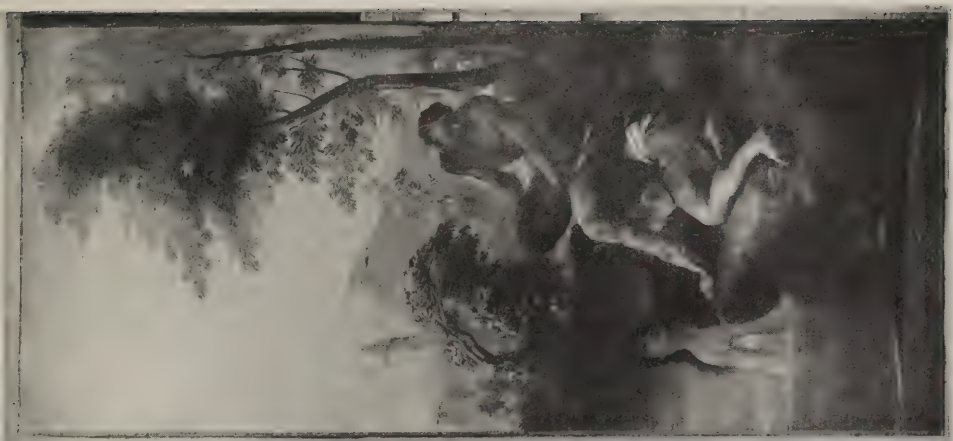


D



C

No. 360



B

Third and Last Afternoon

E—The Flute Player

A handsome lady is resting under a tree bordering a river; the folds of her beautiful dress spread over the rocky bank. She is enchanted with the tunes of a youthful flute player, who stands beside her, watching with amorous expression the effect of his talent. A drapery suspended from the branches of two trees protects the fair one from the sun.

Height, 6 feet 7 inches; width, 3 feet 7 inches.

(Illustrated)

F—The Hunt

A hunter on a fiery charger, with a long knife in his right hand, is seen stooping to plunge the weapon into the body of a boar, who is battling with a group of dogs; while another hunter afoot is driving a long pointed weapon into the beast.

Height, 6 feet 7 inches; width, 3 feet 1 inch.

(Illustrated)

G—The Lost Cowherd

A youth, driving cattle on a lonely road overlooking a magnificent landscape, is anxiously asking the direction of his destination from a charming lady resting under a large tree, bordering the road, who points to the towers of a village in the distance.

Height, 6 feet 7 inches; width, 3 feet 7 inches.

(Illustrated)

H—Stag Hunting

A blue-coated huntsman advances through a grove of trees to give a fallen stag the *coup de grace*; two black hounds are also in the foreground near the stag.

Height, 6 feet 7 inches; width, 3 feet 3 inches.

Note: This extremely decorative set of panels were removed from the Château de la Rance, France.



E



F

No. 360



G



361—LIMESTONE MANTELPiece

French Gothic Period

550. Oblong molded lintel; with richly sculptured frieze of boldly scrolling acanthus leaves terminated with varied grotesque heads, and centered with a coat-of-arms bearing a dolphin and traces of other device. The supporting columns, surmounted by two differing crouching and seated figures of saints, forming brackets; the columns flanked by Gothic leafage.

Height, 5 feet 6 inches; length, 6 feet.

From the Comte de Gontaut Biron Collection.

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